

AN ART-BASED INTERDISCIPLINARY HANDBOOK FOR
TEACHERS OF YOUNG CHILDREN: PRESCHOOL
THROUGH SECOND GRADE,

MASTER'S PROJECT

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Colleen Cassel

The School of Education

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CHAPTER ONE

INTRODUCTION

The Need for an Art-Based Interdisciplinary Handbook

In my experience in Early Childhood Education, I saw a lack of creative art activity resources for teachers of young children. Most of the activities found were what I would consider crafts, which were teacher directed. Such activities are fine for occasional projects, but to base a whole art 'curriculum' on them seemed inane. They left little room for the children to express themselves and explore their feelings about events, people and things in their lives. The majority of projects seemed to imply that all of the products should look the same when finished. These are clearly not art activities

I then wondered if there were others who felt the same way about the materials that they have to work with and if they wanted some new techniques to draw from. I set out to find others in the field of early childhood education who, indeed, also had a desire for fresh materials and approaches with which to work. The method used to find these other colleagues was a questionnaire designed to draw out feelings about favorite art sources and a wish list of things they would like to see in a new source book. As the

questionnaires began to come back I found that there was a desire for new methods, more developmentally appropriate ideas, and tips on how to keep the activities rolling and the room clean.

Most of the respondent (70%) are very comfortable presenting art projects. Eighty-five percent reported having access to at least one art activity resource book. The majority of teachers (80%) who have a resource do use it. Also, nearly 73% provide group art activities for their students daily. The most meaningful results to me were: Of the 40 teachers possessing a handbook 58% said that they would use an additional resource if one were available. Furthermore, 100% of those who did not have an art activity resource expressed a desire for one. All of the respondent, except one, reported that the students have time during which they may make art on their own. (See Appendix One)

The Author's Interest in Art-Based Interdisciplinary Methods at the Preschool Level

As I have been exposed to different methodologies and learning theories, the ideas behind the Interdisciplinary Approach appeared to make a great deal of sense. In this method the different subject areas are linked together through common boundaries in an effort to enhance the understanding of all subject areas (Wenner, 1976). It occurred to me that it could be beneficial to begin linking things together in this way at the preschool level. My interest in this stems basically from knowing the value of prior

knowledge. Cognitive psychologist, David Rumelhart has noted in his article, "Schemata: The Building Blocks of Cognition" (1980), that prior knowledge expedites learning because the learner can use it to complete a schema that was before incomplete. In this way, prior knowledge makes itself extremely valuable and is a key to comprehending much of what is read. It is part of my goal in suggesting an Interdisciplinary Approach for preschool age children, to 'provide' some integrated prior knowledge to aid in later reading comprehension. Furthermore, Katz and Chard (1989) note that young children's attention is readily caught by the unique. This is particularly the case when the unique can be related to that which they are already familiar.

Another reason for this interest in a handbook for teachers of young children is to remind them that young children need child-sized, hands-on experiences, or opportunities to touch, smell and taste that are developmentally appropriate. This may mean that the classroom environment may become a little disorganized, or a little messy, or even a little noisy but that is a part of childhood. If there are a few rules that are logical and explained beforehand, and clear consequences for not following the rules, the children will tend to follow them (Karnes 1979).

It is imperative to keep in mind what a four-year-old can do. There is a big difference in what happens in the classroom, as far as learning is concerned, if we concentrate on what the children can do instead of what they

can't. Creativity in teachers can be stymied when focusing on what the children can't do. It is a very easy rut to get into, and difficult to extract yourself from. Children's art works will look like children's art works. As teachers of preschool age children, we must learn to appreciate their artistic efforts.

The final reason for my interest in this study is that during some research for another project, I found a dearth of handbooks for true art projects for young children. True art activities, allow the child to choose individual subject matter and express individual experiences and concerns. Karnes echoes this belief in this definition of an art activity: "any activity that gives children an opportunity to manipulate visual symbols to express their own ideas (1979, 1)."

Scope of the Handbook

This handbook will encompass some methods from an early childhood program in Italy, the Reggio Emilia approach; one sample interdisciplinary based unit; and, suggestions on how to adapt current art activities to an interdisciplinary approach.

The activities in this handbook have not been tested directly on any children, but are based upon activities known to be successful with children. If readers come across activities that are too advanced or too young for the population of their classes some simple adaptations may make

the activity more appropriate.

Caution must be taken in the case of adapting an activity to the interdisciplinary approach, that the teacher not stretch it so far as to lose its continuity between subject areas. For example, a teacher wants to teach a lesson on community helpers: she assesses the children's prior knowledge of community helpers by discussing who they feel community helpers are and what they do. The teacher finds that they are knowledgeable about what fire fighters and doctors do, but they have a distorted idea about what law enforcement officers do. She may arrange for a visit to the local police station or have an officer visit the school to talk with the children about what he/she does on his/her shift. Afterwards, the children can draw individual pictures, draw or paint a group mural, or perhaps construct small emergency vehicles in art from small cardboard cereal boxes. The children can also create a class book about their experiences with community helpers. Math concepts could also be addressed by having the children individually do one to one matching activities with the community helpers and the things they wear. Dramatic play can also be included easily by getting together with the students and discussing how the area may be rearranged to create a police station, a fire station, or a hospital; then, obtaining equipment that is used in specifically those places. Katz and Chard note in this case that "dramatic play is particularly enhanced if the children have real objects as props (1989, 103)." Thus,

from one activity in social studies we have expanded into four others easily: art, drama, language and mathematics. Science may prove to be more difficult to fit into this theme of community helpers, so if the teacher is having problems fitting a subject in, the best bet is not include it. Whichever subject does not fit can be included with the next project.

Objective to be Met in the Art-Based Interdisciplinary
Handbook for Preschool Teachers

The primary objectives to be met in the Art-Based Interdisciplinary Handbook for Preschool Teachers are to:

1. Gain a greater understanding of the importance of art activities for young children in their care.
2. Become aware of the Interdisciplinary Approach.
3. Become acquainted with the value of using the Interdisciplinary Approach.
4. Learn how to implement an art based Interdisciplinary Project.
5. Become acquainted with a method to create an Interdisciplinary Project.
6. Appreciate the importance of direct interaction with the children.
7. Understand the importance of carefully listening to the children.
8. Appreciate the importance of individual discoveries for young children.

9. Appreciate the value of allowing children to lead the way and teach themselves.

Special Definitions

The following terms are defined for the purpose of this study:

Content Area: an area of study or subject matter.

Art-Based Interdisciplinary Approach: a method of teaching that incorporates several subject areas and emphasizing art as a means of communicating learning.

Young Child: a child that is between the ages of 4 and 7.

Project: a group of activities that revolve around one theme.

CHAPTER TWO

REVIEW OF THE LITERATURE

The Young Child's Need for Art Experiences

Few studies have been done on the art work of pre-school children. The primary reason for this may be that the majority of the "artistic" efforts of children under the age of four are scribbles and are dismissed as unimportant by adults who expect representational drawings and paintings. This is an unfortunate state of affairs when these activities are valuable and instinctive for the children (Brittain in Lewis 1981, 21). Sava (1975) relates that art is an area that allows people, the young child as well as the adult, to freely express themselves without the constraints of having their efforts judged as being right or wrong. For this reason, the preschool teacher must be very careful not to apply adult standards to what the children produce. Karnes (1979) echoes the belief that art activities are important for preschoolers because they afford opportunities to manipulate different media and allow the children to apply their expanding ability to use symbols. Furthermore, Karnes (1979) contends, art is one of the only subjects that allows such manipulation of media and expression of individual ideas and emotions which is the focus of the art curriculum.

Many adults are the victims of the belief that dittos, coloring book pages, tissue paper bunnies, and the like were sufficient art training and beneficial for children. Brittain (in Lewis 1981), Karnes (1979), and Sava (1975) warn that these kinds of activities are not adequate for aesthetic, emotional, or developmental growth and may even be harmful. It is not that these types of activities in and of themselves are the problem, it is the teachers' sole reliance on them that may inhibit creativity, individuality, and self-confidence. Karnes states specifically:

Handing a child a ditto page of an outline of a dog expecting the child to color it says to the child, whether he realizes it consciously or not, that his impressions and feelings about dogs and other objects are not valid or acceptable. He is also neither learning nor organizing visual symbols in order to express his own ideas and thoughts. The child will soon become a repeater of the often heard "I can't do that, draw it for me" (Karnes 1979, p. 2).

Another primary reason behind the use of dittos and similar materials was that they exercised the skills that the children needed in order to learn to write. While this may be true, Karnes asserts that there are opportunities for children to acquire the dexterity needed to write in many carefully planned art and non-art activities. For example:

a child's hand eye coordination can be demonstrated by playing with blocks: stacking, placing them in rows etc. Building a sculpture of scrap wood or found objects. Drawing lines in the sand shows his or her ability to follow a line with his or her finger. Playing with cars and trucks demonstrates the ability to start and stop the hand as does drawing (1979, 2).

Even in the event that the teacher avoids the use of dittos,

care must be taken that individual responses are encouraged and not condemned. For example, a young friend of mine was in art class and the teacher assigned a problem in which the children were to use watercolors to express what they were feeling. My friend, who was feeling depressed, painted in a dark brooding manner. The teacher returned the painting with a failing grade: everyone else who painted in bright and cheerful colors received "A's". Apparently, the teacher assumed that all children were happy and so one student had not followed the directions and deserved a failing grade.

That young children are sensory learners is clearly established by Piaget and Inhelder (1956). This view is echoed by Ethel Young (in Lewis, 1981). She states that despite their lack of vocabulary and verbal ability, children learn to express themselves eloquently in numerous visual languages. Furthermore, their attitude towards experimentation is bold and confident particularly when the activity is engaging and developmentally appropriate (in Lewis, 1981, p. 79). Samuel Sava states in his book, Learning through Discovery for Young Children (1975), that

As preschool youngsters mold scribble and paint, they are doing at least four things:

1. They are developing various kinds of skills; increasing manual dexterity, improving their visual discrimination and sense of touch.
2. They are building up what Rhoda Kellogg, in The Psychology of Children's Art (1967), calls a "basic repertoire" of patterns, shapes, and designs that enable them to do progressively more elaborate and intricate things.
3. They are becoming much more aware of colors, shapes, forms, and textures in their world--an awareness that carries over into science, math, and language

activities.

4. They are expressing--though without being aware of it--their feelings in a personal, nonverbal, constructive form (p. 63-64).

The Role of Development in Art Experiences

Physical and Mental Development

Children do the greatest amount of learning between birth and age seven. During this crucial period of development the young child copes with the world by preferring to act upon problems instead of thinking through the proper response (Perryman in Lewis, 1981). The child is still learning, but in a sensory mode instead of an abstract one. It is in the course of this time frame that they handle objects and explore the world by using their senses. They are naturally curious, unlike most adults who have seen again and again the same things that young children examine with such wonder. Quite literally the thrill is gone for adults, in general, unless we make an effort to see things the way young children do. By way of this manipulation of objects children discover many uses for the materials and achieve "a sense of mastery and control (Young in Lewis 1981, 76)." Lucille Perryman, of Queens College, City University of New York, builds on this idea by noting that,

as the child manipulates objects, he begins to see that they have multiple identifying characteristics and may be sorted and arranged in a variety of ways. One object may have several functions or uses and may be related to other objects in more than one fashion (Perryman in Lewis 1981, 14).

Along with the development of motor control, language is

growing and becoming more powerful (Perryman in Lewis 1981). Words represent objects, characteristics, functions, events, and relationships (Perryman in Lewis 1981, 14). Spontaneous play manifests a large part of the development of the growing child, however, the exact role it assumes is not known. It is thought that play is a testing of knowledge and a problem solving technique (Perryman in Lewis 1981). As the young children enlarge their "expressive horizons," the capacity to communicate grows also. Art activities encourage their expanding vocabulary. They start to require words to "identify and to define, to label and connect, and to understand their newly acquired concepts (Young in Lewis 1981, 77). Finally, the art activities continue to contribute to dexterity, aesthetic awareness, a sense of self, and perceptual development in many sensory modes (Young in Lewis 1981, 75). Ethel Young describes the parallel of motor development and artistic development in the following:

Just as the child goes through an orderly and relatively unexceptional sequence from crawling to walking to running, and from babbling to talking, the steps in the development of the symbolic vocabulary are universal: from lines and spots (scribbles) to shapes that incorporate the concepts of roundness and squareness to eventual arrangements and combinations of these shapes into both literal pictures of man, house, tree, or the letters of the alphabet whose design becomes the symbolic combinations of shapes which we call written "words" (Young in Lewis 1981, 76).

Emotional Development

In the beginning, art experiences are sensory; children spend little time thinking about how their works

effect their peers, teachers, and parents. However, as time progresses they learn to 'stand back' and look from someone else's point of view and apply outside standards which are based upon personal taste and what is considered good and beautiful within the group (Feeney and Moravcik 1987). Merle Karnes (1979) states that art activities can cultivate self discipline and self control. A necessary ingredient for this to come about is to set limits and explain the reasons behind the limits. Establish a clean-up routine: having responsibilities is part of growing up and learning. Just as importantly, as the children work longer and longer on each project they are displaying greater self control and attention spans which will be vital in later school experiences .

Art experience offers a mirror of the child's individuality; interpretation of ideas, material, and arrangements are how he alone perceives himself and his world (Young in Lewis 1981, 79). In this way children learn to make decisions independently of their teacher or their parents. (Lord in Lewis 1981). Lord goes on to say that it is absolutely necessary for teachers to understand the artistic growth of children and to respect them and their artistic efforts (in Lewis 1981). Charles Fowler (1989, 62-63), art consultant and Director of National Cultural Resources, states in his article "The Arts are Essential to Education," that the arts provide an essential function to our sense of being and belonging because they aid us in discovering who we are as individuals and as a group . Furthermore, according to Gene

C. Wenner (1976, 4), program associate for JDR 3rd Fund, New York, when the arts are included as a part of the total school curriculum, they provide tools for more effective learning, promote the affective domain of learning, and create a supportive value system for the incorporation of the arts into living and learning styles .

The Preschool Teacher's Role in Art Experiences

Art activity offers all young children equal opportunity to succeed (Young in Lewis 1981, 75). In order for this to occur, Lois Lord, faculty member of the Bank Street College of Education, feels that a key aspect of the child's success is the teacher's respect for the child's work.

The preschool teacher must not only respect children and their art but also learn to understand how children grow in artistic expression. Understanding may be gained by watching children while they work, listening to what they say, and studying their work (Lord in Lewis 1981, 64).

A quality Early Childhood Program that is matched to the developmental level of the child will provide stimulation, not necessarily education, for the child. The word education implies that there is a set curriculum that the teacher will guide the children through. The word stimulation, however, indicates that there are activities that invite the children to see, touch, feel, and smell--the latter being the more appropriate and enjoyable for young children (Sava 1975). Also, Samuel Sava (1975) points out that up until the age of seven, neither the process nor the product is more important. With these thoughts in mind, art

activities provide a spring board for seeing, touching, feeling, and smelling. Art has also been described as "a mode of learning that belongs in the heart of the learning process (Unsworth 1988, 38)." Unsworth goes on to say that "art is a total experience of creative thinking, problem solving, risk taking and the nurturing of aesthetic sensitivity (1988, 38)."

The Room

According to Sava (1975) the environment of the room should be child centered, offering a myriad of opportunities, displayed in such a way as to be neither chaotic nor pristine, but always within reach. Lois Lord builds on this attitude by stating that the set up of the room communicates to the children about the teacher's feelings towards work. She continues:

Certain arrangements invite a child entering the room to participate. A teacher can arrange areas for children to work either alone or in groups. Low tables should be placed near supplies: Painting near the extra supply of paint and paper, work benches convenient for tools and wood, a wash table near the clay. Every morning, when the children come in, the room should be ready, materials available. Young children gain security from constancy in their environment; if for any good reason during the year the teacher decides that the arrangement should be changed, she should take the children into her confidence so that they feel they have participated in the change (Lord in Lewis 1981, 60).

Feeney and Moravcik affirm what Lord and Sava have attested to about the importance of the arrangement of the room. They add that color, decoration, and presentation of material choices should all be made carefully. Attention

should also be given to special display areas for the children's drawings and paintings, also the work of fine artists can be displayed. Pointing out a tradition in British and Japanese preschool classrooms, they include a beauty area of flowers, sculptures, and natural objects. Some schools in the U.S. have begun including this tradition also (Feeney and Moravcik 1987). Perryman (in Lewis 1981) cautions that it is the adult's responsibility to provide a working space that is physically safe, but also affords the challenge and stimulation that the child needs to explore and discover. In painting, easels are standard equipment, but Lord (in Lewis 1981) suggests giving the children the option of painting on a level surface which is usually preferred because it allows greater freedom of movement and control over the medium.

When displaying children's art, it is imperative that the teacher put up that which is the child's best effort. Displays should be changed frequently to emphasize the learning and growth that occurs (Lord in Lewis 1981). Lord claims that by age four children begin to realize that they have good and bad days. The work they do on a bad day may not be of high quality; which is why it is important to talk with the children about their work and display only the best (Lord in Lewis, 1981).

It is almost instinctual for the teacher to want to put up cute drawings and posters to decorate the room, but Rhoda Kellogg warns that cartoon characters, comic strips, books and coloring books "help fix in the child's mind

certain adult-devised formulas for representing objects (1969, 103)." Lord echoes this opinion and expands on it by stating that:

children see so much that is poor in quality that it is important to expose them to objects that do have quality, and to reproductions of fine paintings and other works of art. Paintings most suitable for children are often those in which the emphasis is less on realism than on imagination and color. For example, children enjoy paintings by Matisse, Klee, Chagall, and many contemporary painters. In using visual materials for reading-readiness and academic areas, teachers should try to select those which are devoid of stereotyped drawing. Photographs are valuable visual resources as well. "Cute" drawings done by teachers or other adults should be avoided, because children may want to copy them instead of developing their own images. Everything displayed in the classroom should have quality (Lord in Lewis 1981, 60-61).

The Interaction Between Teacher and Student

Parents and teachers need to remember that their part in children's art experience is supportive. The child's individual expression is facilitated by the adult (Young in Lewis 1981).¹ After the children are working and making art that suggest subjects, it may be necessary for the teacher to provide some motivation for the activity, which may come in the form of focusing on an important personal experience. Care must be taken in the wording of the suggestions to the children, so that children who come to the activity with an idea may use it, while allowing the other

¹ Some of the teacher's responsibilities as a facilitator may include: (1) collecting materials, (2) keeping materials in working order, (3) arranging for art areas in- and outdoors, (4) carefully thinking through procedures for preparation, activity, and clean-up, (5) inventing visual and verbal cues so that the children can participate independently.

children a wide variety of choices (Lord in Lewis 1981). Just as the teacher must take care when making suggestions to the children about subject matter, the teacher must also not project preferred images on the children's work. To do this is to toss aside the student's intention when doing the drawing, painting or sculpture. Lois Lord (in Lewis 1981) tells about a little boy named Joe who made a painting that had blues and grays at the top and many different greens on the bottom. To an adult it looked like a landscape, but to Joe it was about colors he liked to mix and had nothing to do with landscape. To call it a landscape would be to disregard Joe's feelings. I realize that everyday art historians and critics look at paintings and speculate about what the adult artist intended, however, the vast majority of artists who make those paintings understand the art criticism process. Young children only know what they intend when they make the painting.

When setting up an activity, such as painting, for example, do not pre-mix the paints for the children for this tends to discourage self-reliance and experimentation (Lord in Lewis 1981). Furthermore, teaching basic skills such as holding a brush, washing it, and blotting it are essential and encouraged, however, teaching other skills or "tricks of the trade" such as stippling should be left for the children to discover on their own (Lord in Lewis 1981).

While the children are working with a particular media, teachers often circulate and make comments about the

products which is great, given that the comments are specifically directed towards a particular quality in the work. For example, indiscriminate praises such as, "Oh Johnny, what a wonderful drawing!" do not build a child's self-confidence, recognize the accomplishment, or imply a further goal (Lord in Lewis 1981). Comments like, "Susie, I really think that you are drawing dogs much better than you did last week because you are showing all four legs and the whiskers now," show the child specifically where she has improved. When discussing work with children, Kellogg (1967) and Lord (in Lewis 1981) agree that "What is it?" is a question to be avoided. Rather ask, "Would you like to tell me anything about it?" In the latter question the child has a way out, and can say "no." In the former both the teacher and the student are stuck, and may be embarrassed.

Do not underestimate the value of just watching the children work. Brittain (in Lewis 1981, 28) indicates that:

an interested adult enhances the art process for young children. Perhaps this is because the adult's presence gives importance to the activity and because the adult serves as a sounding board.

Other times, sitting beside the children, doing the activity with them and imitating their actions, can help lead them into further investigations. The children will soon begin to imitate the teacher, who can subtly introduce more complex aspects into their investigation (Forman and Kushner, 1977).

Knowing the Materials and the Students

To be sure, knowing one's students is important, perhaps it is one of the most important aspects of being a teacher. Another important aspect is knowing the materials that one works with. For example, be familiar with the songs and games they like. Planning each days activities includes understanding a young child's physical and nutritional needs, and knowing the regulations for child care in the state in which one works.

Lord suggests having knowledge about and a preference for the range of art materials that are suitable for the age group taught. The teacher's preference for certain art materials is of particular import because his/her attitudes are easily discernable by the students (Lord in Lewis 1981). Lord continues:

if the teacher "takes art seriously and understands its values, she can reinforce each discovery as it takes place, so that the child continues to learn and grow. The teacher must look at art experiences as having intrinsic value, but she must also understand that they develop readiness for school learning. (Lord in Lewis 1981, 59)

The art activities can become a basis for the curriculum in which the children are well grounded, forming positive attitudes that carry on into later school experiences. In order to accomplish this the teacher needs to develop a plan for leading the children through basic sensory experiences that are relevant to their lives and cultures (Young in Lewis 1981). Along the way the teacher should keep in mind each

child's developing attention span and involvement with the activities. If a child becomes discouraged or is just going through the motions as he or she redundantly paints or draws, the teacher needs to step in and provide support and encouragement to try another way of working (Lord in Lewis). This condition is not a negative, but a positive. Dissatisfaction with a material indicates that the child is ready to make a step forward and grow: the child needs to have the teacher nearby to ask questions and facilitate growth (Perryman in Lewis 1981). Thelma Harms, head teacher at the Harold E. Jones Child Study Nursery School at the University of California, Berkley, encourages repeated opportunities for the children to work with the same materials in order to develop individual expression. She continues:

When the child focuses on what he can do that is different with a familiar material rather than what is novel about a new material, he is more likely to employ imaginative invention (Harms in Lewis 1981, 95).

Binding Subject Areas Together Using Art

Among the many past educational theorists, Pestalozzi, Froebel, Montessori, Waldorf, and Mitchell, Rousseau seems to be a precursor for the concept of the Interdisciplinary Approach. He, and a later more contemporary theorist named Steiner, felt that traditional education was stifling and too intellectually based. At separate times each sought a type of education that would naturally bind together several subject areas, such as science, art, history and literature, (Elkind 1988). Rousseau, however, was not the only theorist

that Steiner emulated. Steiner also felt, as Froebel did, that developmentally appropriate education is valuable and essential for all children regardless of socio-economic factors (Elkind 1988). For Froebel, at least, play is included in developmentally appropriate education, because it was the way "by which the child expressed his or her creativity and uniqueness (Elkind 1988, 9)." We also have seen that the manipulation of objects is the way children in the sensorimotor and preoperational stages of development gather information about their environments or, in other words, construct knowledge. David Elkind (1988, 9-10) has put it this way: "knowledge is thus neither copied from without nor read from within. Rather, it is constructed by the individual with the environment." Since the student, child or adult, still interacts with the environment we might conclude that what we know,

is never fixed once and for all. Rather it is constructed and reconstructed in the course of intellectual development. The categories of knowledge . . . have to be invented and reinvented as children mature. (Elkind 1988, 10)

Now that we have reviewed and established the general concept of acquiring knowledge, let us turn to how the Interdisciplinary Approach fits in. Ethel Young states in her article, "Art in Children's Learning," that "art experience occurs and can be exploited for learning in every area of early school experience (in Lewis 1981, 76)." Gene Wenner points out in his article, "Interdisciplinary Approaches to

Teaching and Learning; Where do the Arts Fit?" that using one content area to bring about understanding in another content area is educationally sound (1976, 5). He continues:

relating the arts to other subjects, then, is a process by which teachers and learners begin to understand and perceive relationships between areas of study that have particular meaning to them. The whole 'putting it together' process is what interdisciplinary is all about (Wenner 1976, 4).

It should be noted at this point that my intent is to allow the children to interact with materials and make discoveries, and not to impose subject matter or skills on them. What would be appropriate integration of content areas for second or fifth graders, would absolutely not be the same for younger learners who have not even begun their formal schooling. The idea is to utilize the arts and symbolic languages to help bring understanding where words cannot. Sava relates Piaget's attitude on this:

these children have a very limited use of language and as such it is insufficient for them to learn by. This does not mean to eliminate the use of language, but to allow them to touch and become familiar with things on a nonverbal level and then embellish what they have experienced with words after they have or while they are learning the concepts physically (Sava 1975, 49).

An Example from Italy in Experimentation and Integration

An exemplary early childhood program from Italy puts to use a method that comes very close to being interdisciplinary: The Reggio Emilia approach. I have been involved with leading workshops in this approach and find it

enlightening. The method is based upon allowing the children to explore and discover things by touching, feeling, tasting, smelling, and doing. The teacher acts as a facilitator by providing an environment that is conducive to experimentation and offering questions and suggestions that aid the children in discovering their world. A quite unique aspect of Reggio is that the children's comments are recorded, and their pictures are taken during the activities. The creations, the comments, and the photos are put together in a display that the parents, teachers, and children can go to and look at and re-experience the discoveries. The extent to which Reggio is interdisciplinary, is that the arts are thoroughly integrated with the children's investigations into science, social studies, language, music, and mathematics. Art is also encouraged as an activity in itself. A major part of Reggio is short and long term projects that the children work on as a group. Gandini and Edwards explain in detail:

Not only in art, but in all areas of the curriculum, teachers of young children daily confront the challenge of two goals: on the one hand, supporting children's needs for autonomy and self-expression; and on the other, helping children become more sensitive, responsive, and part of a cohesive community. One important thing that teachers can do to unite individual and group development is to help children describe and express their discoveries as a part of a group process. Such communication allows children to be part of a group in which everyone contributes to one another's learning, so that cooperation and interpersonal understanding flourish. .

. . . In the Reggio program, art is not viewed as a separate part of the curriculum but as inseparable from the whole cognitive symbolic expression of the developing child. Teachers consider the learning process to in-

volve both creative exploration and problem solving. They value the children's activities and constructions be they expressed through words, songs, dance, drawings, dramatics, block constructions, weaving, shadow-plays, or face making before the mirror. Teachers ensure that these activities are rarely done in a casual, unguided way. Rather, though they respect the children's spontaneity and follow their lead, they see themselves as actively cooperating in the creative process. They create favorable or stimulating situations to provoke the children. They extend children's experiences by offering questions, materials, and related experiences. They communicate their regard for the children's activity by composing posters of photographs taken during the process of learning and creating. They also create displays of the children's work, arranging together all of the children's separate efforts so that each piece retains its individuality even as it contributes to a powerful aesthetic statement (Gandini and Edwards 1988, 14-15).

Problem Solving and Young Children

The Reggio approach uses a problem solving approach that allows the children to discover answers and reasons behind particular natural phenomena or other question at hand. The teacher is not the disseminator of knowledge, but rather as Gandini and Edwards have said, the teacher is a facilitator offering guidance and supervision. Wenner (1976) states using art in problem solving is a particularly effective method. As skills increase in art media, including performing arts, they can be shifted into other areas to create successful encounters. Again, the distinction of different subject areas can and should be limited for the younger children, but the encouragement to use old problems to solve new ones should be emphasized.

If the student is not, as a regular part of instruction, encouraged to look for relationships between areas of learning, his chances of his doing so himself are neces-

sarily limited (Wenner 1976, 6).

Teachers of young children need not limit themselves to their own talents as the sole resource for any subject area. Expanding out into the community is an excellent way to bring in expertise that is not ordinarily available (Wenner, 1976). It is also valuable to allow the children several opportunities to use materials, do activities and talk about them. Rebecca New, writing about the Reggio program in Young Children, states that,

extension of children's experiences not only validate their interest in the world around them but afford children multiple opportunities to reflect on their understanding of the world. . . (New 1990, 10).

Conclusion

I have brought out several points that all bear great weight in the development and implementation of the art-based interdisciplinary unit for young children. In overview they are: First, young children need art experiences in order to satisfy their need to explore and experience materials--as they are sensory learners until second or third grade, when they begin to move beyond sensory thought. Dittos and similar materials do not enhance creativity, rather they tend to give children the impression that their feelings about things are not important. Carefully planned art and non-art experiences have the ability to develop the muscle control needed to learn to write. Art experiences are also vital in the development of visual symbols. Creativity is either enhanced or retarded, depending on the

child's experiences with independently using and creating visual symbols.

Second, children learn best in this stage of development by manipulating and handling objects. They discover their world and how it is constructed. In addition, language is developed simultaneously with motor control and visual symbols. Self-confidence, self-reliance, self-discipline, and self-control are fostered while the children are doing art activities in which they are allowed to express themselves, and are given the support and encouragement needed by parents and teachers. Appendices Two, Three, and Four outline the developmental theories of Piaget, Viktor Lowenfeld, and Rhoda Kellogg for the readers reference.

Third, teacher respect for the children's work is essential for them to achieve success. Stimulation, rather than education, is provided in quality Early Childhood Programs. Neither process nor product take the forefront until age seven. The set up of the room has great impact with the children. If the room is inviting and the teacher's attitude is one of cooperation with the students, the children will eagerly begin to work. Displaying the children's art is stimulating for the students and shows parents the growth their children are achieving. Anything exhibited around the room, including the children's work, should be of high quality. Cute is not acceptable. Avoid pre-mixing paints for the children as self-reliance and desire to experiment are inhibited. Caution is needed when the teacher gives

compliments and makes comments, as indiscriminate praises inhibit creativity by damaging self-confidence. Be aware of the children's abilities and be familiar with the art media with which the children work. If the teacher likes the materials, that attitude will be apparent to the children. Give repeated opportunities for the children to work with each type of media: this is essential for growth to take place.

Fourth, to simultaneously use diverse content areas to create further understanding is an educationally sound concept. With young learners we accomplish this by allowing the children to manipulate objects and reflect on happenings while using symbolic languages. In the Reggio Emilia approach, students are immersed in an atmosphere in which they are encouraged to search and discover for themselves. As they progress, the teachers facilitate and record the experience. All of the arts are used as a thinking process in interdisciplinary education. Problem solving is the primary teaching technique used. Finally, do not limit yourself to the four walls of the room: go outside to find expertise that you do not have.

Each of these points provides the teacher with the background for relating the reasoning behind using art activities to bind subject matter together and to create a cohesive experience for the children.

CHAPTER THREE

METHODOLOGY

Creating the Survey

In order to establish a need for this document in the early childhood education, I created a survey to assess the attitudes of teachers of young children towards art activities and resources at their disposal. Along with the project advisor and example surveys, I constructed questions that pertained to demographics: age; sex; educational level achieved; the size of the Center in which those surveyed are employed; the age level of the class in which those surveyed teach; number of years experience in child care; and, if those surveyed work full time or part time. Other questions related to: the frequency of art activities per week; the use of dittos; the kinds of art activities completed; the availability of any resources for art activities; the titles of art activity resource books used; the desire for any other kinds of information in a resource; and, the availability of free time for children during which they may make art on their own.

The survey went through two drafts that were discussed with the project advisor and changes were made as necessary.

The final draft, which was distributed, may be found in Appendix One.

Each survey was printed on 8 1/2 x 14 in. paper. One side accommodated the entire survey and the other held a return address and a stamp, thus making a self-addressed stamped envelope when folded in half twice and stapled.

Distributing the Survey

The cover letter and two surveys were sent to 50 of the 144 day care centers in the Dayton metropolitan area which serve the age range of children that I have outlined.

The names of the centers were obtained from the phone book and each name was assigned a number from 001-144. A Random Digit Table was employed to the first 50 three-digit numbers that fell within the range quoted above.

The names and addresses of the fifty randomly chosen centers were entered into the SmartWare mail merge program. Then two self-addressed stamped surveys and the cover letter were stuffed into the envelope and mailed.

A return deadline was set at two weeks after the initial mailing.

Forty-seven percent were returned completed, six percent were returned either because the centers were either no longer functioning or the address was incorrect.

The survey responses were entered into the SmartWare Spreadsheet which according to formulas, calculate each response as a percentage of the total returned. After the

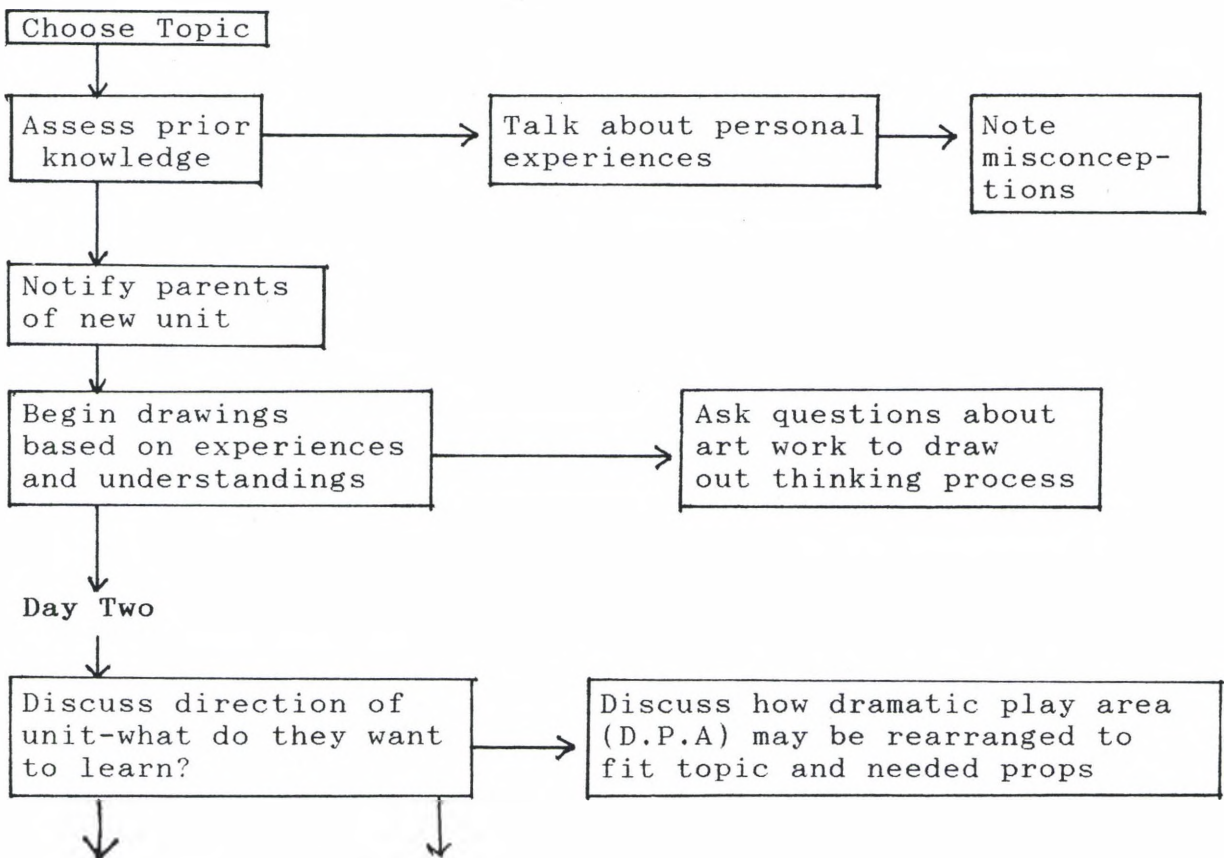
percentile results were obtained, graphs were then constructed, also using the SmartWare Spreadsheet. All of the results and the survey are contained in Appendix One.

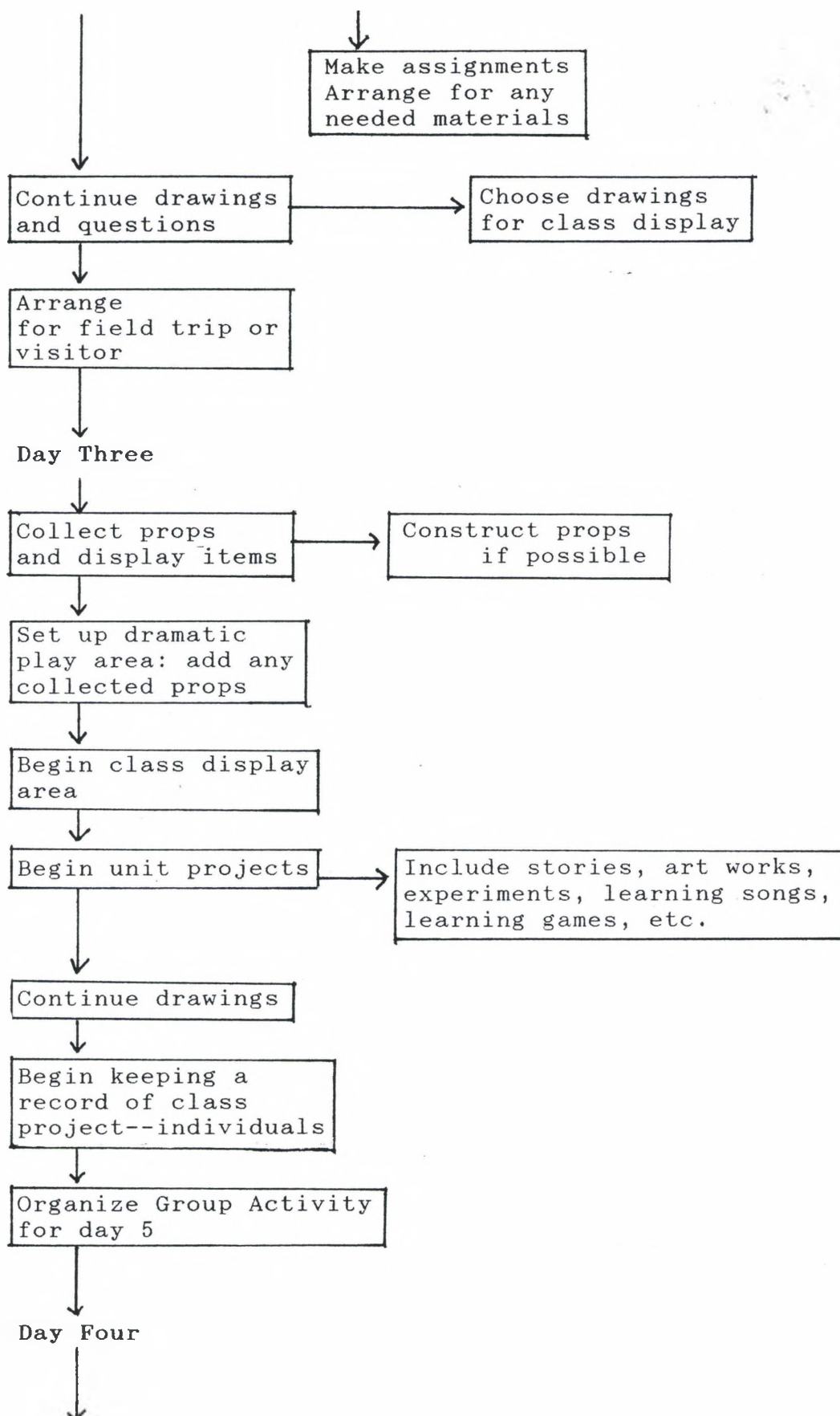
Carrying Out the Project

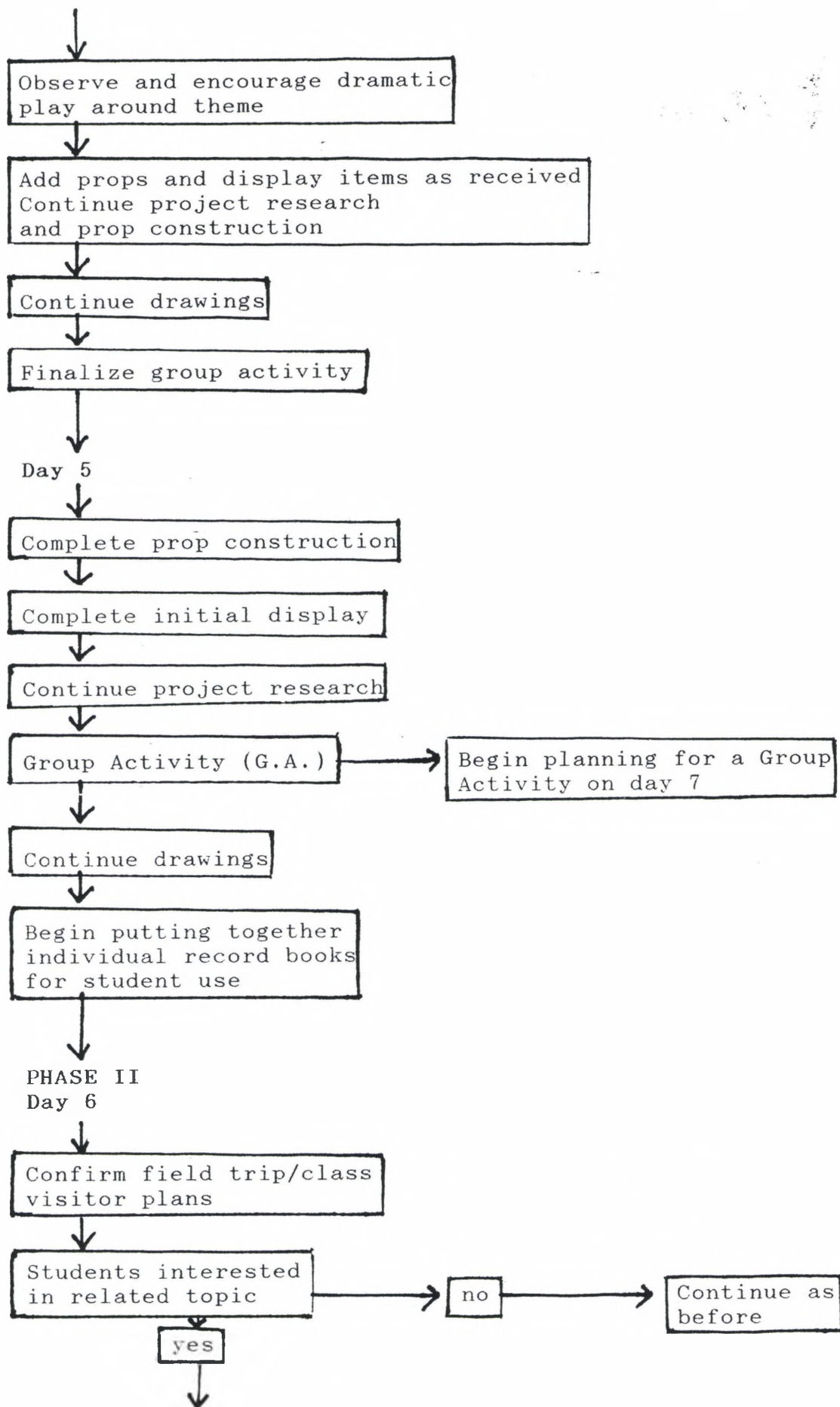
The following is a flow chart for carrying out a fifteen day project. It corresponds to the guidelines which may be found in chapter four. Each of the three phases is labeled. Each day contains the events that are to be taken care of on that day. The project can be expanded or contracted to fit the needs of the class and project.

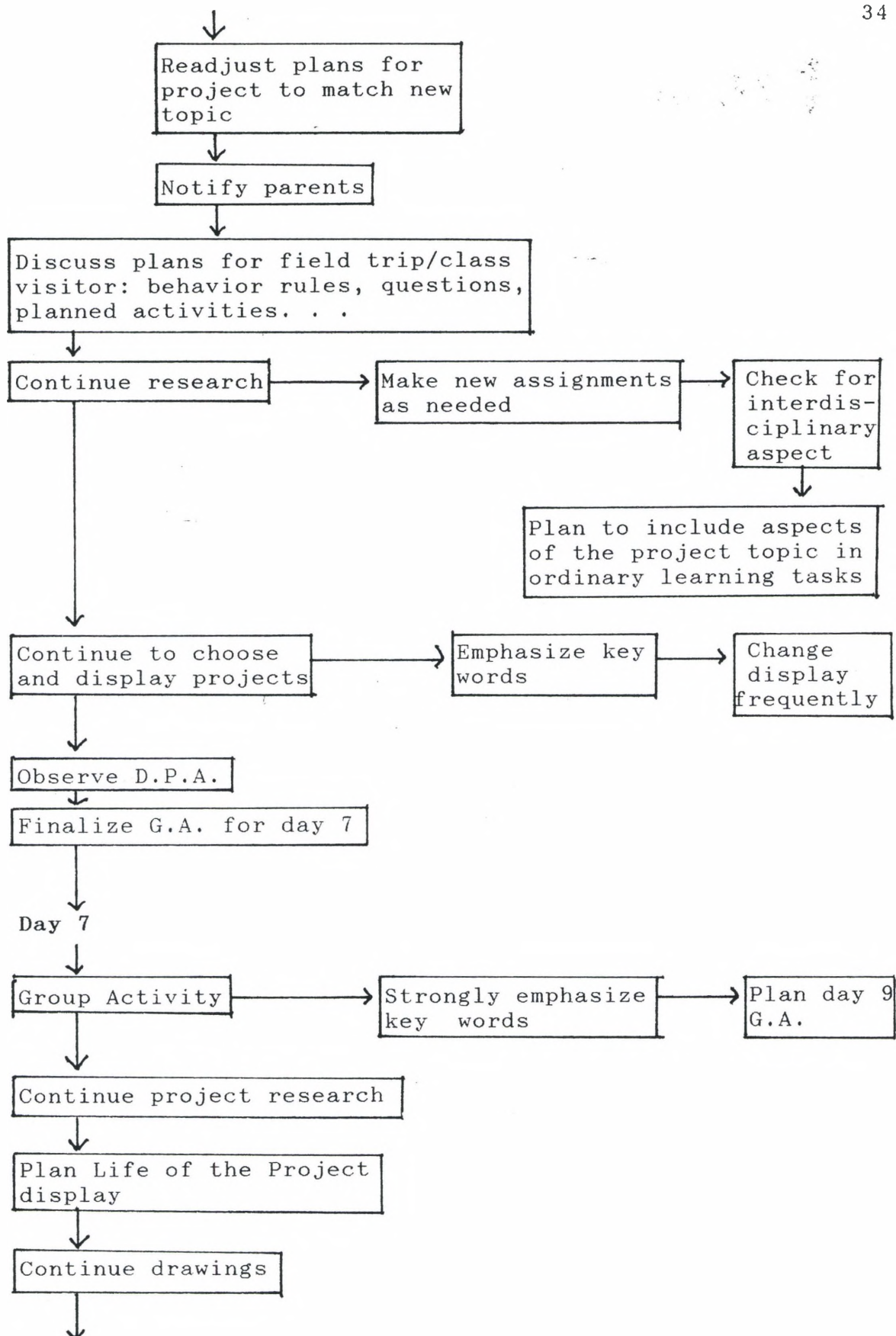
Flow Chart for Tracking a 15 day Unit

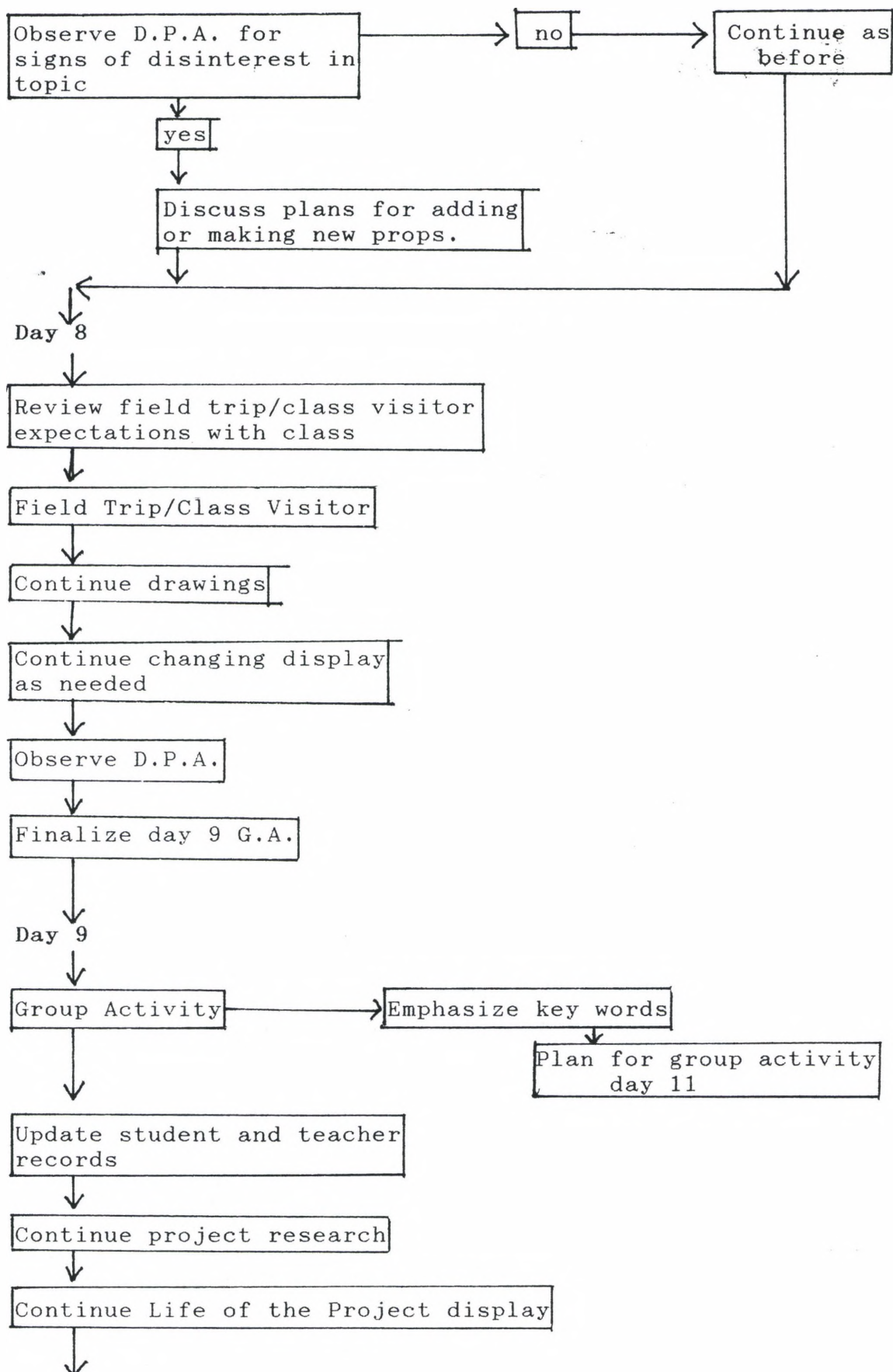
PHASE I Day One

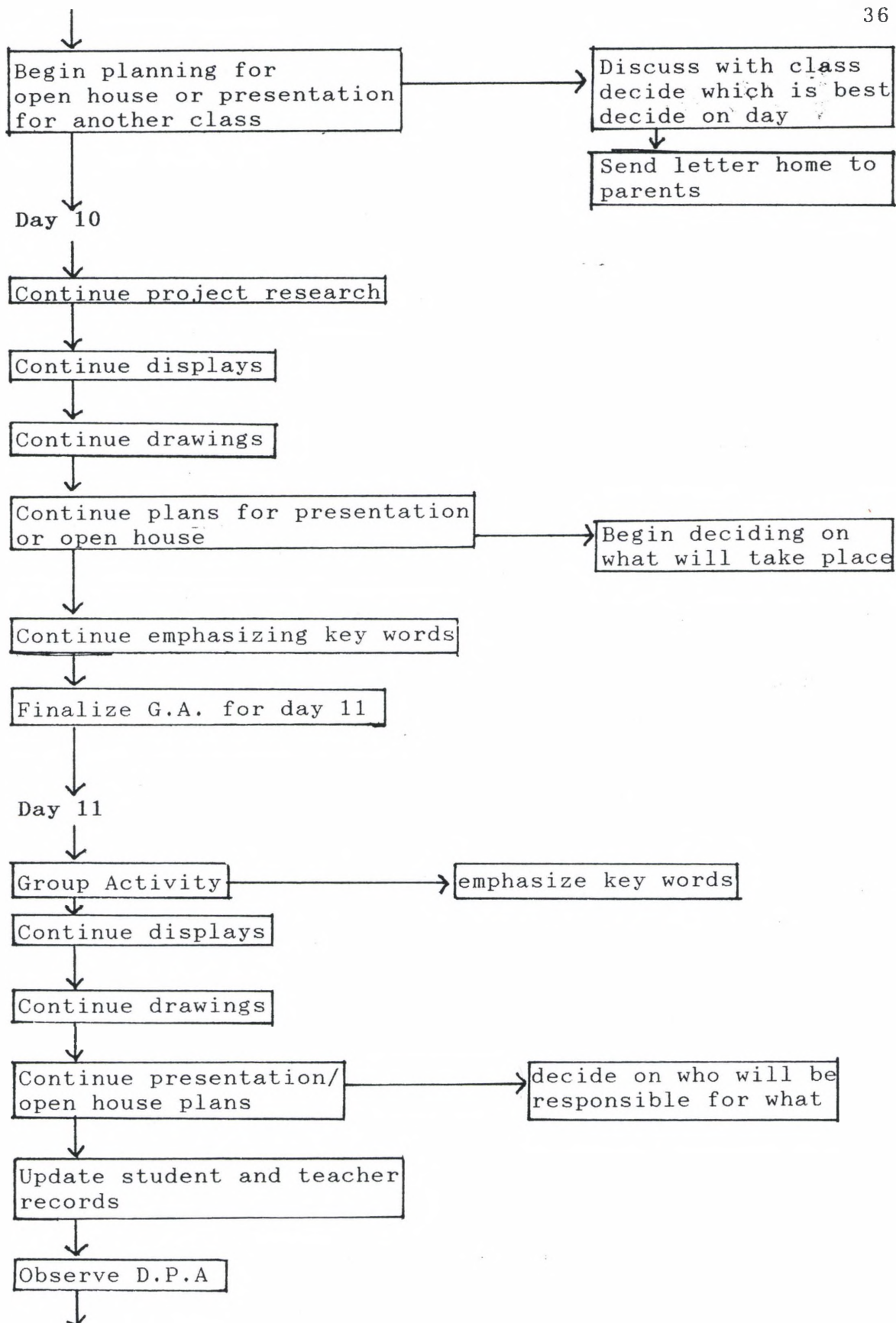








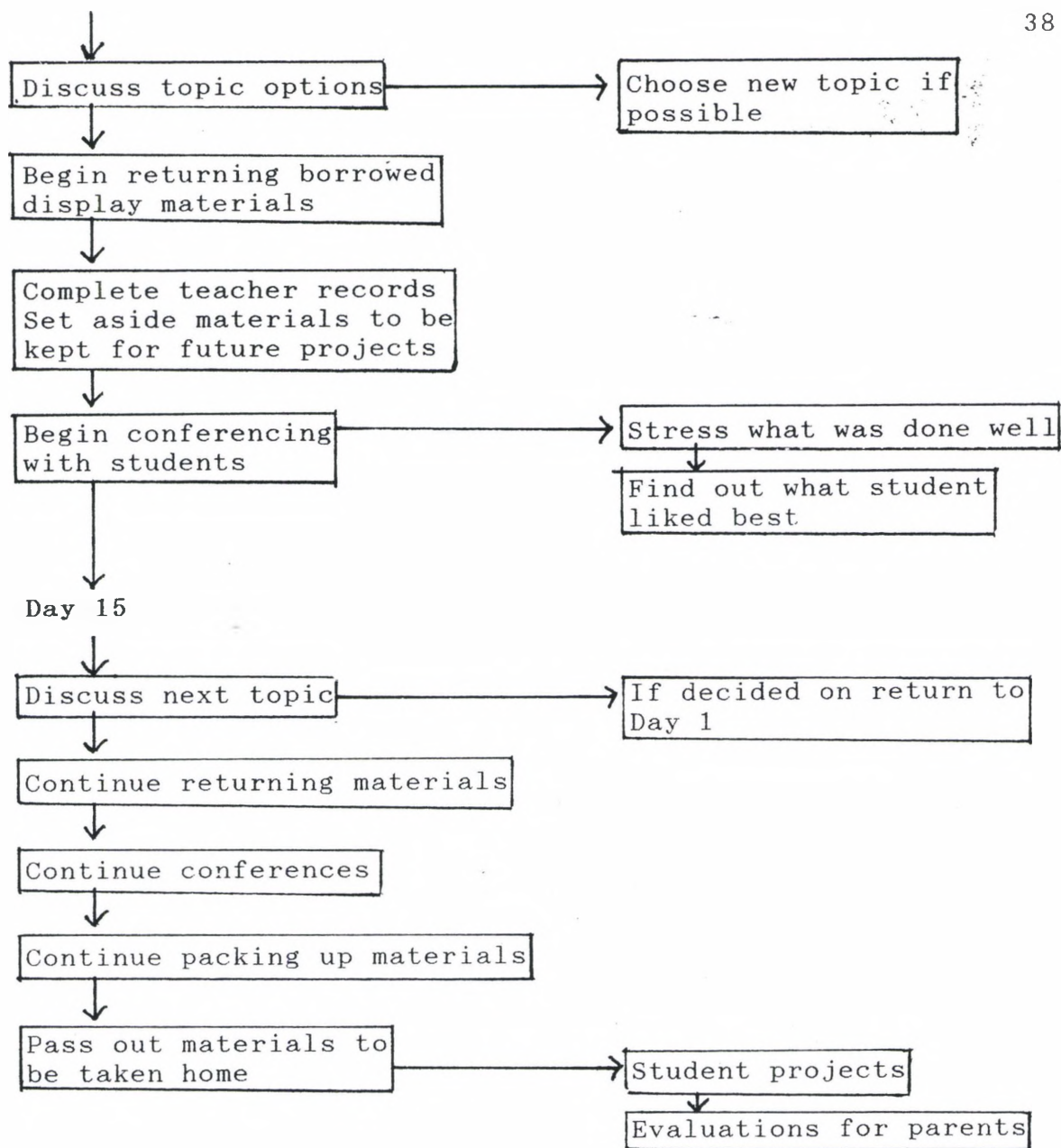




↓
PHASE III

Day 12

↓
Finalize presentation/
open house plans→ Practice order of
events↓
Discuss ending the project↓
Prepare students for what
will happen as a result
of concluding project↓
Begin discussing new
topic options↓
Continue drawings↓
Continue displays↓
Complete project research↓
Complete student records↓
Observe D.P.A↓
Day 13↓
Prepare for open house/
presentation→ Clean up unnecessary
materials↓
Tidy up room↓
Rearrange furniture↓
Greet guests↓
Clean up↓
Day 14



CHAPTER FOUR

SAMPLE PROJECT AND GUIDELINES FOR THE DEVELOPMENT OF AN ART-BASED INTERDISCIPLINARY PROJECT

For the purposes of this project, let us assume that the group working on this unit is a Kindergarten class, so that those teachers of younger or older students can easily adjust the activities associated with the project.

Katz and Chard, in Engaging Children's Minds: The Project Approach, have separated the course of a project into three parts: Phase I, getting projects started; Phase II, projects in progress; and Phase III, consolidating projects. We will begin with Phase I and continue through each phase.

Guidelines for Beginning a Project

1. Relate the new item/idea to what the children already know.
2. In the beginning let the children talk about their experiences with the topic.
3. Try not to correct the children's misconceptions in the early stages, but draw their attention to opportunities to learn.
4. Allow the children to suggest aspects of the project that they would like to do and learn more about.
5. Allow children to have time to draw, paint, write, and play based on personal experiences with the topic. Assess the children's understanding.
6. Introduce items that will enhance dramatic play.
7. Utilize bulletin boards and other display areas. Change

display items frequently.

8. Encourage parents to involve themselves.

9. Arrange for a field trip or class visitor.

Rainbow Project: Phase I

The children see a rainbow and wonder how it happened or the teacher introduces it as a topic for a unit or project. Either way, it does not matter, what matters is how the project is implemented and carried out.

Let's assume that the children have discovered a rainbow during outside water play in the spray of a hose.

Step 1: Can you relate the new [in this case] idea to what they already know? Yes! most all of the children know what a rainbow is, but seeing one in the spray from a hose may be new. Let them play and discover how to make the rainbows.

Step 2: You may wish to ask questions about how they make the rainbows. In their excitement some of the children may have stories to tell about seeing rainbows. Listen carefully to the stories and ask questions. Be diligent to ask questions that do not imply that the child has failed in some way. For example, In a Reggio Emilia preschool, the children were studying rain. They went out in the rain, took pictures and audio taped the sounds of the rain in puddles, on cars, just falling, and other sounds associated with the rain. On their return they drew pictures of the rain and how they believed the rain gets to the cloud. One child Matano, drew pictures of clouds that were connected to some

machines by some pipes. To ask Matano, "Why are those pipes there?" implies that he has drawn something very wrong. But, to ask him, "Tell me why we need the pipes." allows Matano to think through his conception of the rain cycle and to give an explanation of his thinking. Perhaps it may even cause him to ask himself more questions about what he really thinks of where the rain comes from (Forman 1990). Don't worry if what they say is incorrect. Children think differently than adults, although they do have their own logic system.

Step 3: Try not to correct the children's misconceptions in the early stages, but draw the children's attention to their opportunities to learn more. This may be accomplished by 'steering' the children to drawing about how rainbows are made, or asking more questions. If the child has no answer announce that, "Well, I bet that we can find out. Does any one have ideas about how we can find out?" Which conveniently leads to steps 4 and 5.

Step 4: Allow the children to suggest ways to find out about rainbows; what they would like to find out; and list questions. Even though they most likely cannot read, it is good to list student questions because they are learning to listen. Then step 5 can begin.

Step 5: suggest that each child begin drawing/painting/writing/playing about how rainbows happen. These activities along with the questioning will give insight into what the children think. Step 5 will almost be

a constant throughout the course of the project. It is a good barometer to use to see how the learning is developing. Step 6 is very important to the quality of the children's play in conjunction with the project. Introduce items associated with the topic in the dramatic play area. For example, talk with the children about the rainbows and discuss what is associated with them. They may suggest the following items: the sun, clouds, rain, umbrellas, colors, a hose, rain coats, boots, rain hats, and binoculars. While you cannot bring in the rain, the sun, and the actual rainbow this is your chance to use art to make those things. Have the children make paper hats² and decorate them to be the sun, the rain, the rainbow, and clouds.

Step 7: With the children's help create a bulletin board about the theme of the project. Encourage the children to bring in items associated with the theme. Swiftly, you will complete Step 7 if the children's motivation can be kept up.

Step 8: Enlist the parents' help by notifying them of the current project and asking for additional items. Also encourage them to ask questions of their youngsters about the progress on the project.

Step 9: As the project develops, the children will have

² Discuss this with the children and decide what would be best for your project. If you decide on hats, you may need to help the children fold them. If you decide on tunics or something similar, paper sacks or fabric remnants can be used. Assign each child a theme: the rain, the clouds, the rainbow (a number of tunics can be made for the rainbow if you have a large class, one for each color needed), and the sun.

time to talk and make suggestions, draw, and ask questions. After, or even during, this first week, it is time to arrange a field trip or find a visitor to come to talk about an aspect of the topic. For example, a visit to a gem cutter's workshop to see how prisms are made and how they make tiny rainbows when the sun shines on them. Having a meteorologist visit to tell how rain makes rainbows may also be appropriate. This completes Step 9 and you are ready to go on to the middle of the project.

Adding the Interdisciplinary Aspect to the Rainbow Project

After the theme is chosen and the children are talking, drawing, writing, and playing around the theme, for at least part of the day, it is time to ensure that the Interdisciplinary aspect is addressed. I put together some pointers for including as many other subjects as possible. Remember that the art portions act as glue, uniting all the other aspects. But, also remember that art for itself should not be forgotten. Make sure that there is enough paper, drawing materials: black felt tip pens, crayons, watercolor markers, and pencils, because the children will constantly be returning to supplies to refine their understandings of the topic.

On paper, investigate possible directions into several content areas by writing them down. Possible content areas to investigate are: art, language, science, social studies, music, body movement (dance and physical education), drama,

and mathematics. Do not rule out a content area if you cannot think of a connection right away. Sometimes connecting aspects are elusive. If necessary talk it over with a colleague. Be sure the connection is close, i.e. don't force a subject to make it interdisciplinary. If you have trouble with fitting social studies in a certain project leave it out. It can always be used the next time.

Vary the activities from unit to unit. Don't always use food as an interdisciplinary aspect.³ For language write poems one time, and stories another as either group or individual activities. Avoid using art as a purely illustrative or crafty aspect, make art for art's sake. Don't underestimate the abilities of young children to be able to use "grown-up" techniques like an opinion poll for social studies. Do plays as well as dramatic play for drama activities. In music have children write their own songs about the topic, instrumental as well as vocal. In science do observations and experiments, but have them set up so that they keep the children's interest.⁴ Some activities, like

³ I have a couple of reasons for this: (A) In our society food is almost a god, and some children already have a distorted view of food and when to eat and what is good to eat. By practicing restraint in this area we are helping them build good habits of moderation. (B) Using food items as art projects is questionable, as we all know a lot of people are starving, even in the U.S. so again it is better to teach respect and moderation--make prints with inedibles and if you build something with food don't glue it so that it can be eaten later.

⁴ In Katz and Chard they discuss an experiment using the observation technique with comparing the behavior of two turtles but they introduced only one turtle at a time and accomplished twice as much as they would have if both were brought in at once.

writing wall stories (Katz and Chard 1989, 105), involve more than one content area, take that as a blessing and run with it.

Avoid, like the plague, prescribing the outcome of a project! Allow the children to make choices about what they want to do as a group and individually, but make individuals stick to choices they make, within reason.

Guidelines for the Middle of the Project: Phase II

1. Follow the children's lead if they become interested in an area related to the topic.
2. Use class discussions to raise questions, prepare for visitors, or field trips.
3. Make all expectations for visitors and field trips clear to students.⁵
4. As often as possible use other subject areas in conjunction with the topic.⁶
5. Use a variety of activities to display learning i.e. constructing things, further investigations into the topic, and further enhancement of dramatic play by adding materials that are associated with the topic.
6. Display products of learning and the life history of the project.
7. Emphasize key words.

⁵ If you use a checklist of things to look for on the trip, make it only a few for the older children as these tend to get in the way of the experience. Also, you can allow children to take sketch books and make sketches of interesting displays and take notes. Make sure that this kind of activity is open-ended so that the children are not competing with each other.

⁶ For example, math concepts like sorting and classifying can be done with items from the project. Real world experiences work best for teaching rather than sterile, out of place activities that have nothing to do with anything.

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One of the signals of the successful or unsuccessful project is the children's interest in it. In our sample unit on rainbows, let's assume that the children have discovered the relationship between rainbows and weather, and they want to know how weather happens instead.

Step 1: That's O.K., they are related themes so go with it. Do not be afraid to chuck the old topic. The old topic's materials are still useful. If a visitor has been arranged, perhaps a meteorologist, it may be wise to call the guest and explain what has happened. Very likely the guest will understand and be grateful to know that the children will be asking questions about things other than just rainbows.

Step 2: In preparing for a field trip or a visitor find out what kinds of things that the children want to know. Here is another chance to model for the children, during class discussions about these things be an active, interested listener.

Step 3: Make plans for student expectations. For example, lay down the rules ahead of time and practice them. Let the children see the check list of items to look for before you get on the bus. As a class, prepare a list of questions for the field trip. Make sure each student knows how many he/she is to answer.

Step 4: We are reminded again of the Interdisciplinary. Check again for continuity and make sure that the activities are relevant to life, as much more learning occurs if the activities are real.

Step 5: Use as many vehicles as possible to have the children display their new knowledge. For example, a small group of children may construct models of clouds. A student may wish to paint a poster labeling the different clouds. The class may write a story about a child who sees a rainbow and learns about how it is made. Another group may write a song about rainbows and clouds. Others may wish to do a dance about rain and the rainbow. Allow the children to do what comes naturally to them.

On your return from the trip, have the children draw about things that they have learned. Keep the drawings coming, they are visual thinking.

Step 6: The best drawings may be tastefully displayed on the bulletin board or may be kept in the student's personal record of the project. It is important to display the children's work for them to see and for any visitors to the building to see. The children may wish to help arrange the displays.

Step 7: As the things that are produced are displayed, be sure to emphasize key words. For example, use them verbally and in written form.

The teacher's role is supportive in this phase, some of the work is initiated by students, but the majority is organized by the teacher. Help the students help themselves. If they need suggestions, give some. Encourage the children to ask for opinions and share information. Timing is the key. If the project seems to wane, a booster shot of

a special activity may be needed. Don't preclude repetition. The children are building skills in this phase: allow them to have the needed hands-on experiences and practice.

Monitor each child's progress over time. Avoid using one measuring stick for all of them. Each child has different skills and needs.

Guidelines for Finishing a Project: Phase III

1. If the group of children are preschoolers, the choice to end the project can, and possibly should, be made by the teacher and the children together.
2. Have the children clean up the materials, saving some for use with other projects.
3. An open house or presentation of some kind can be arranged to share the information learned with other interested parties. A presentation should be considered more of a method of communication than a performance.
4. Record keeping in some cases is very important. A detailed record of each child's progress/participation in the project may be kept. Also a class history of the project may be kept by the teacher which may be used as reference material by other teachers.
5. If, at the end of a project, a strong interest in a related topic comes out, the teacher may consider encouraging that topic as a possibility for the next project.
6. Evaluation is an important aspect of the project. Looking back on what was learned and discovered rather than what was 'messed up' is the most vital part. This can be accomplished by using small group discussions, with or without the teacher, or individual conferences with the teacher. With older children a short essay about what they learned could be a possibility.

Step 1: At a certain point, each project must come to an end but how this is handled will vary. A class discussion may be the order of the day for younger children, but simply setting a deadline may be adequate for older children who

have started school.

Step 2: The children should be actively involved in cleaning up the materials. This helps to bring closure for the students. Save materials for a future project. For example, if the children in our sample unit actually stuck with the rainbow project the teacher may wish to keep the models of the clouds, and the cloud poster for the next unit which may actually be weather.

Step 3 involves sharing the new information in some way. A rainbow reception for the parents may be a way to get them in to see what the children have learned. In this situation the children can help prepare the refreshments, and act as tour guides for the parents as they come through. Some classes may choose to do a presentation of what was learned. Be sure to stress to the children that while some presentations have entertaining parts, a presentation is to share information not to solely entertain.

Step 4: Depending on what the requirements of the school are regarding evaluation, more or less may be required. It is then up to the teacher to do what is required. At the 'more' end a cumulative record of the project may be kept and given to the resource librarian at the end of the project for other teacher's reference. Similarly, a record of each child's participation may also be kept. If your situation is such that a lesser amount of record keeping is required, then you may still wish to keep a record of each child's participation for the parents.

Step 5: If in some of the final discussions the children show a strong interest in a related topic, the teacher may encourage that as a possibility for the next project. If this is not the case, just start at the beginning again with the next project.

Step 6: The main purpose for this phase is for the student to evaluate and reflect on what has occurred during the course of the project. Encourage the children to look through their personal records to see what they accomplished. Lead each child to look through and list, orally or in written form [for the older children], all the things they did well, and the things that they would do differently and why. Accentuate what they have accomplished and avoid denigrating them for what they 'messed up'. The evaluations may take the shape of individual conferences with the teacher, or small groups with or without the teacher. Some evaluations may be done as a class. With younger children, each child tells what he/she liked best.

To the inexperienced teacher, the project approach might seem overwhelming, but with the Guidelines in hand it can be managed. Do not take it personally if the first few projects do not seem to go well. Projects are like learning to drive a standard transmission car, or to swim. It takes time to coordinate all your body parts. Begin slowly, with small scale projects, then as you learn to 'shift' go for larger ones. Remember that for young children 'manipulative' is the word of the day. Keep the experiences

hands-on and provide lots of paper and encourage the use of visual symbols and self-expression.

CHAPTER FIVE

SUMMARY

Review of the Problem and Objectives

Rebecca New observes that Americans, by reputation, value creativity and individual freedom of expression. In our schools, however, "we historically neglect the expressive arts in favor of completing demands within the curriculum (New 1990, 10)." The arts play a vitally important role in the development of our young people. Elliot Eisner, in "Implications of Artistic Intelligences for Education", writes,

virtually everything people know emanates from the kinds of experience they have. It follows then that the kinds of thinking people are able to engage in are very much related to the kinds of experience they have had. . . .
. . . The arts have an extraordinary contribution to make to escalating our consciousness, developing our sensibility, and informing us, often empathetically, about what it means to be in somebody else's shoes. . . . Art informs us about things that we didn't have the opportunity to experience directly. Therein lies its epistemic function (Eisner 1990, 34).

Ethel Young says that "art experience occurs and can be exploited for learning in every area of early school experience (1981, 76)." These two statements are closely related in that they express the young child's need for art experiences. That the student is gaining practice in

self-expression, using visual symbols, developing self-confidence, and many other benefits is only part of my concern for the child in creating the handbook.

I intended that teachers who may use the handbook would come to better understand the needs of the child, both in the early years and later on, the importance of giving the child developmentally appropriate activities, and the value of connecting former knowledge to new learning. I wanted to illustrate a way of drawing all of these together into one cohesive whole in such a way as to benefit the children and make it palatable for the teacher.

In the survey 85.1% of the respondents stated that they do have a resource handbook available [see appendix one]. Upon further scrutiny of those 85.1%, 58% stated that they would like a resource with additional information that they do not currently have within reach. The remaining 14.8% all expressed a desire for some kind of art activity resource. The need for resource materials for art activities is there in child care.

Recommendations for Future Research

There are a number of directions that one could take from this study. Among them are: testing of the methods contained in the chapter on creating an Art-Based Interdisciplinary Project; a study on the use of dittos and children's feelings towards them; the amount of free activity time and the number of children who choose to do art

activities and what they choose to do; and, a study on the art activities used by teachers and their attitudes toward those activities and the degree to which they are used by the student. Any of these could be enlightening. As the author of this project, I would probably want to test the methods that I have outlined in this manuscript to see if it is an effective method for young children in day care centers.

CHAPTER SIX
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APPENDIX ONE
THE QUESTIONNAIRE AND SUMMARY OF RESULTS

Art Activity Survey

Please check the most appropriate response. Fold and staple where indicated and mail by February 11, 1991.

1. Gender: Male _____ Female _____
 2. Age: 18-22 _____ 23-30 _____ 31-40 _____
40 or over _____
 3. Highest educational level achieved: _____ high school
_____ associates degree
_____ bachelors degree
_____ masters degree
_____ post masters
 4. Number of years experience in child care _____
 5. Are you full time _____ or part time _____
 6. Center size (number of children) _____
 7. Student's age level in your class _____
 8. How comfortable are you with leading art activities?
_____ very comfortable
_____ comfortable
_____ indifferent
_____ uncomfortable
_____ very uncomfortable
 9. Do you do art activities in your class?
yes _____ no _____ If no, why? _____
-
10. How often? _____ Once a day
_____ 3-4 times a week
_____ 2-3 times a week
_____ Once a week
_____ Once every 1 1/2 weeks

☐ Once every 1 1/2 weeks
☐ Once every 2 weeks

11. Do you use dittos? yes _____ no _____ If no, skip to #13

If so, why?

12. How often? ☐ Once a day
 ☐ 3-4 times a week
 ☐ 2-3 times a week
 ☐ Once a week
 ☐ Once every 1 1/2 weeks
 ☐ Once every 2 weeks

13. What kinds of art activities do you do?
 check all appropriate items:
☐ coloring (on blank paper)
☐ painting
☐ collages (any type)
☐ cutting and pasting with scissors and construction paper
☐ crafts using food items (either edible or inedible)
☐ sculptures
☐ paper mache
☐ mobiles

14. Is there any kind of art activity hand book that is available to you? Yes _____ No _____ If no, skip to #19.

15. What is the title of the book?

16. Do you use it? Yes _____ No _____ If no, skip to #18
 How often? ☐ Once a day
 ☐ 3-4 times a week
 ☐ 2-3 times a week
 ☐ Once a week
 ☐ Once every 1 1/2 weeks
 ☐ Once every 2 weeks

17. What do you like about it?

18. What do you not like about it?

19. If you had one would you use it? yes_____ no_____

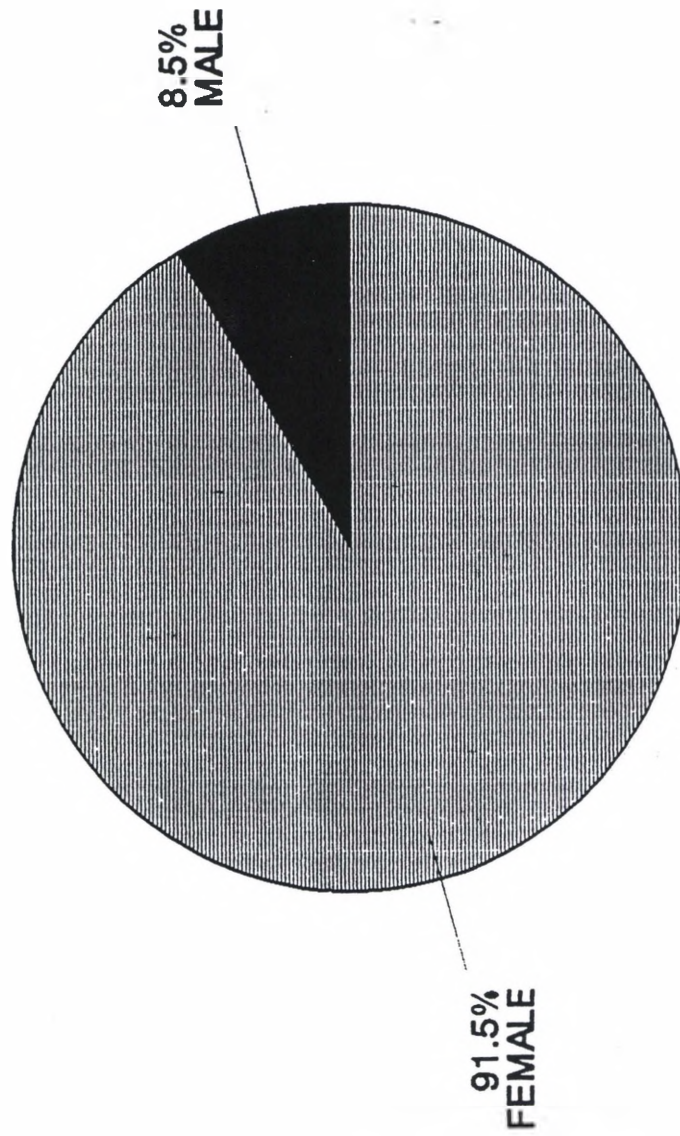
20. What would you like to see in one?

for instance: set up and clean up tips. Activity
ideas. New teaching methods. Interdisciplinary Activities.

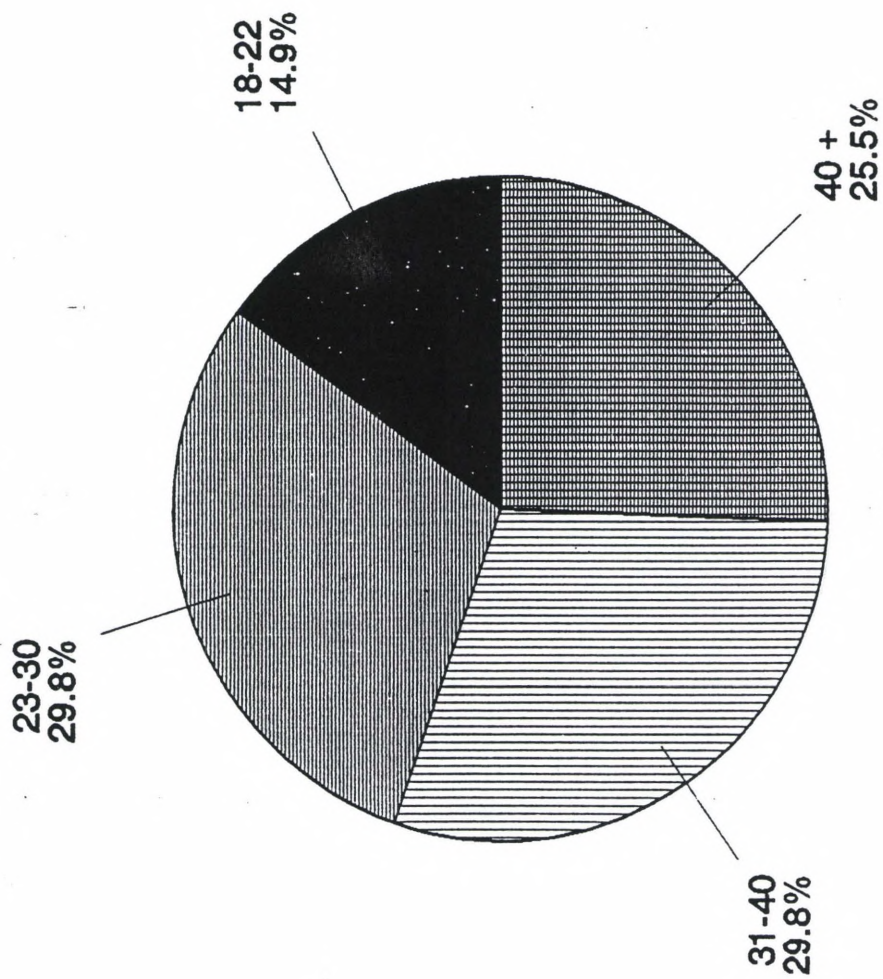
21. Do the children to have time to make art on their own?

Yes_____ No_____ If so, when?

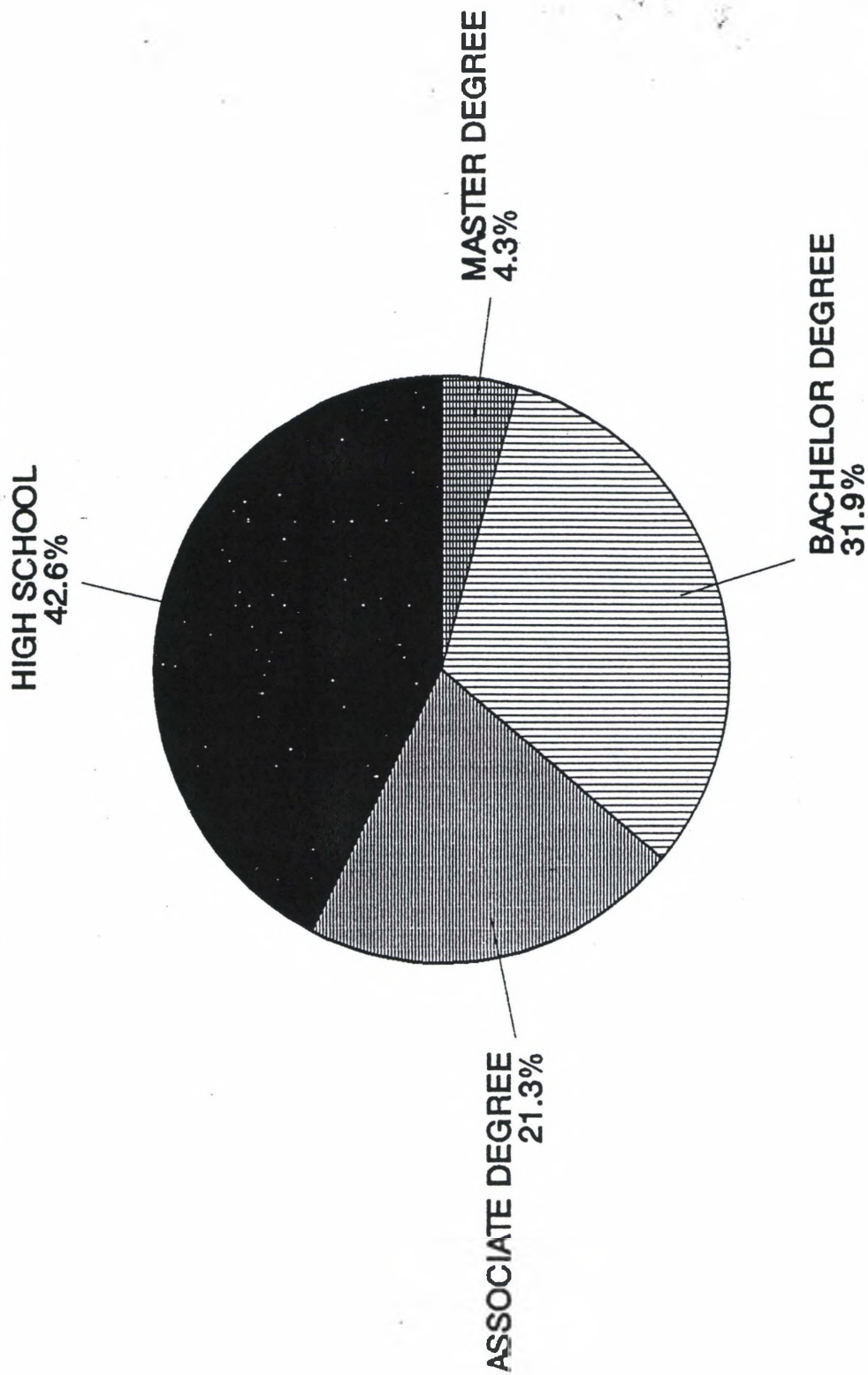
GENDER OF RESPONDENTS



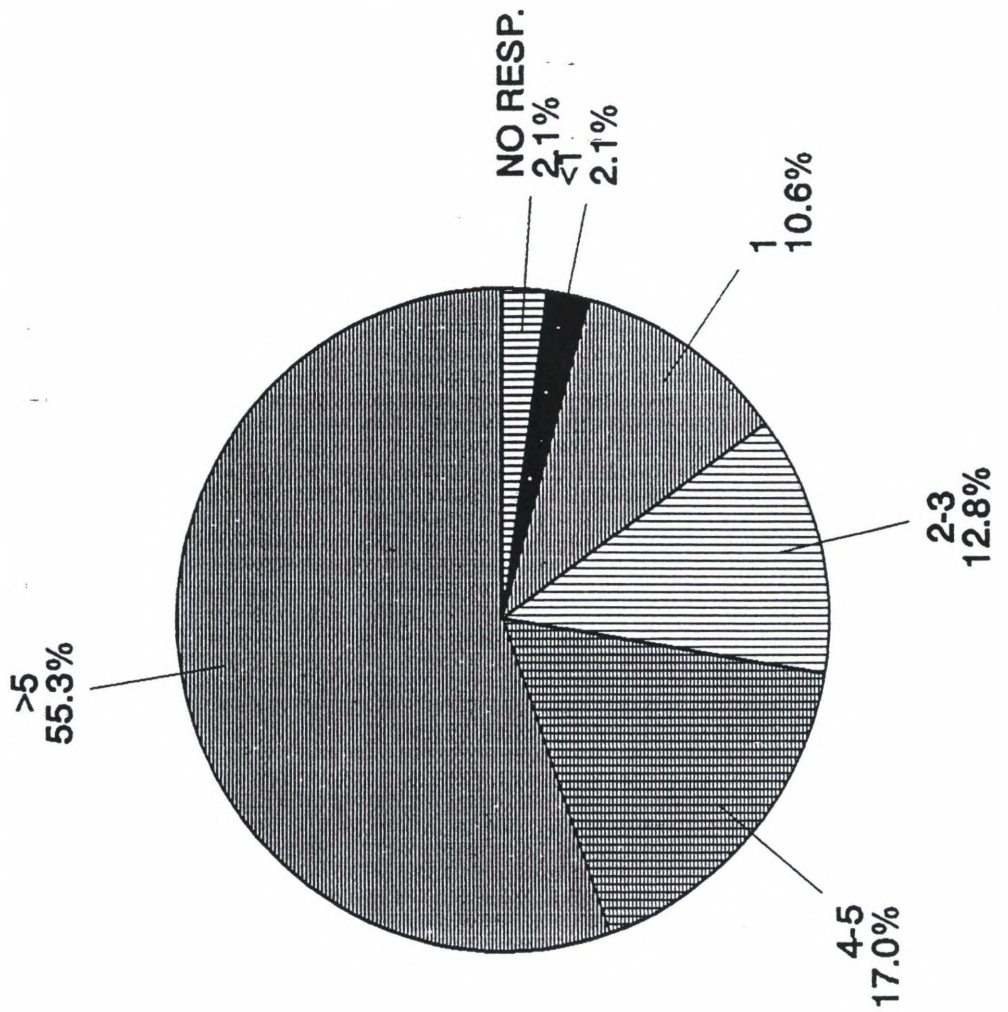
AGE OF RESPONDENTS



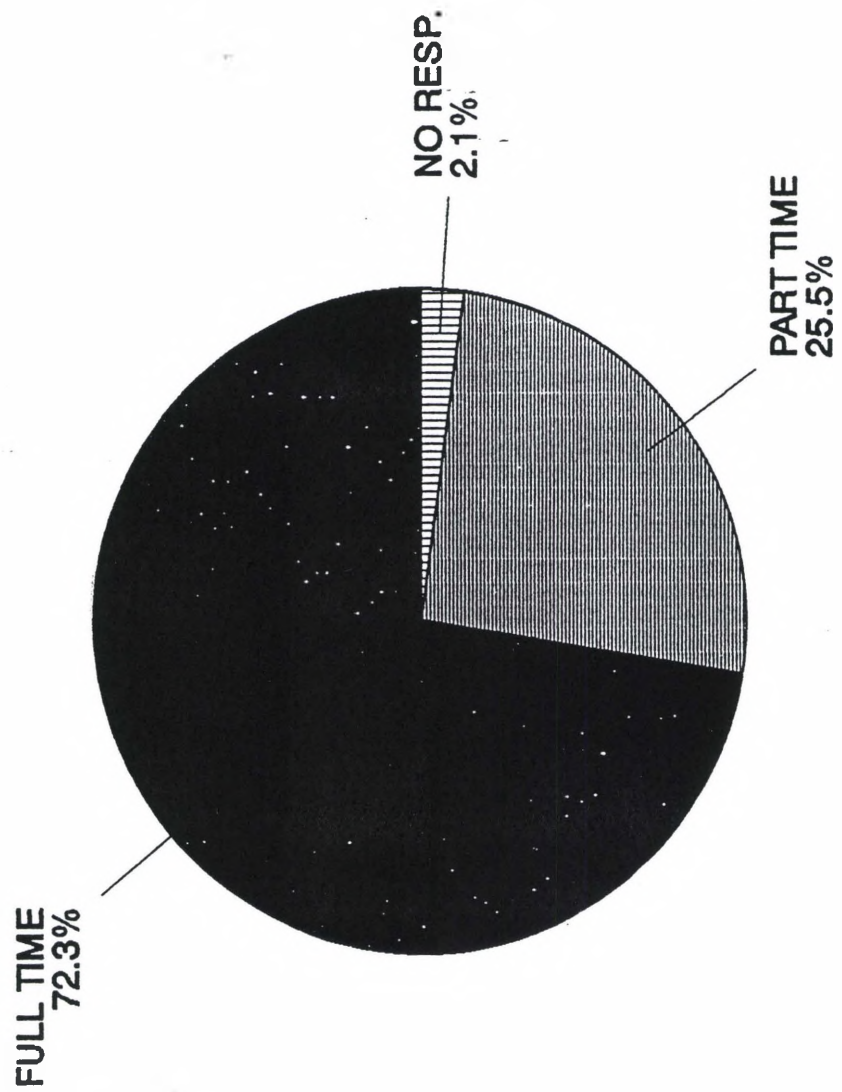
EDUCATION OF RESPONDENTS



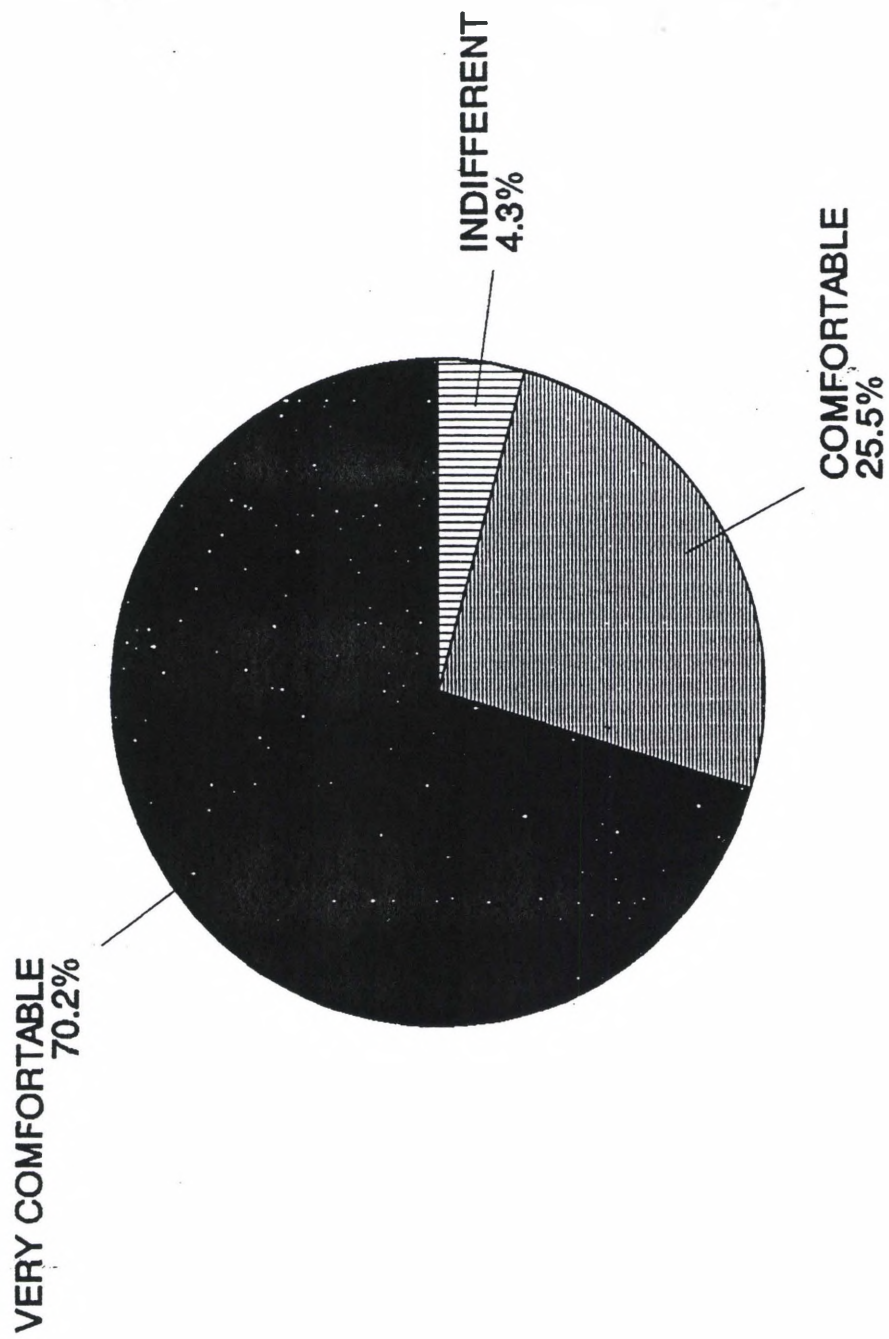
YEARS EXPERIENCE



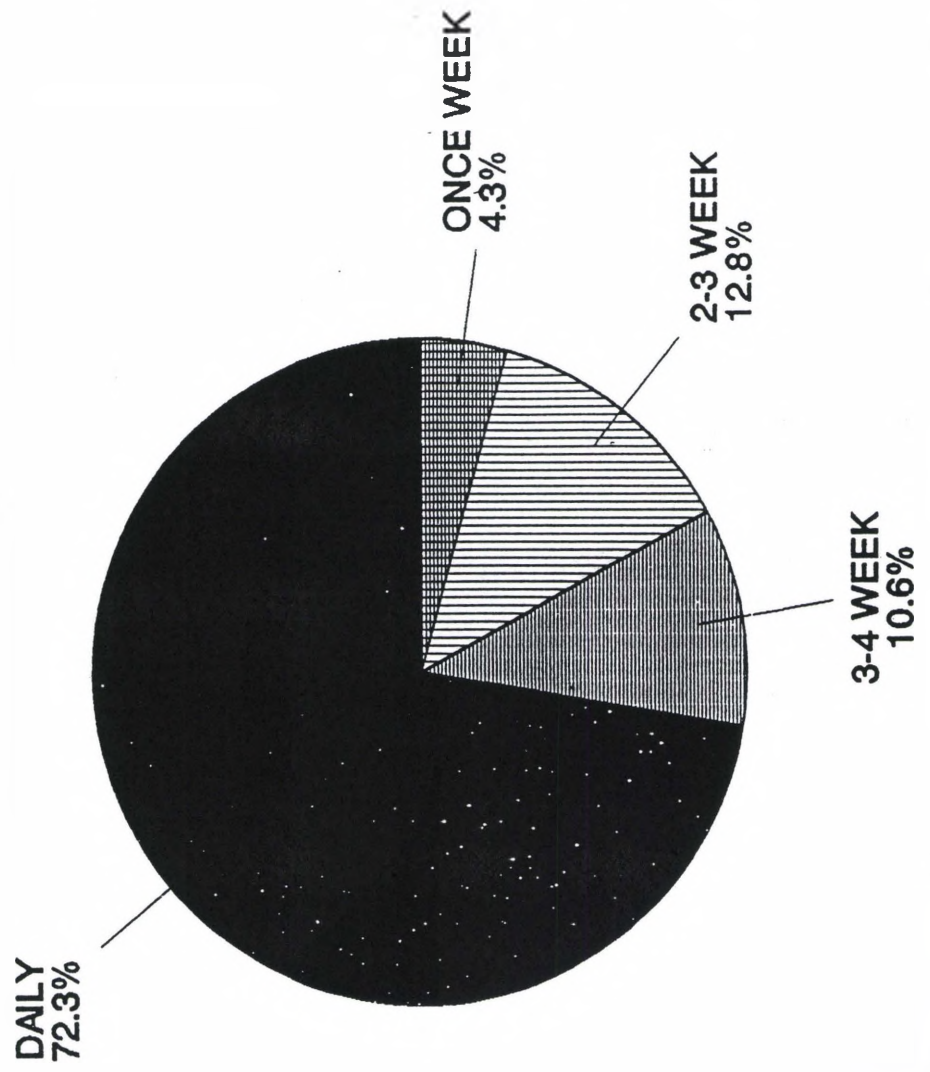
FULL TIME/PART TIME



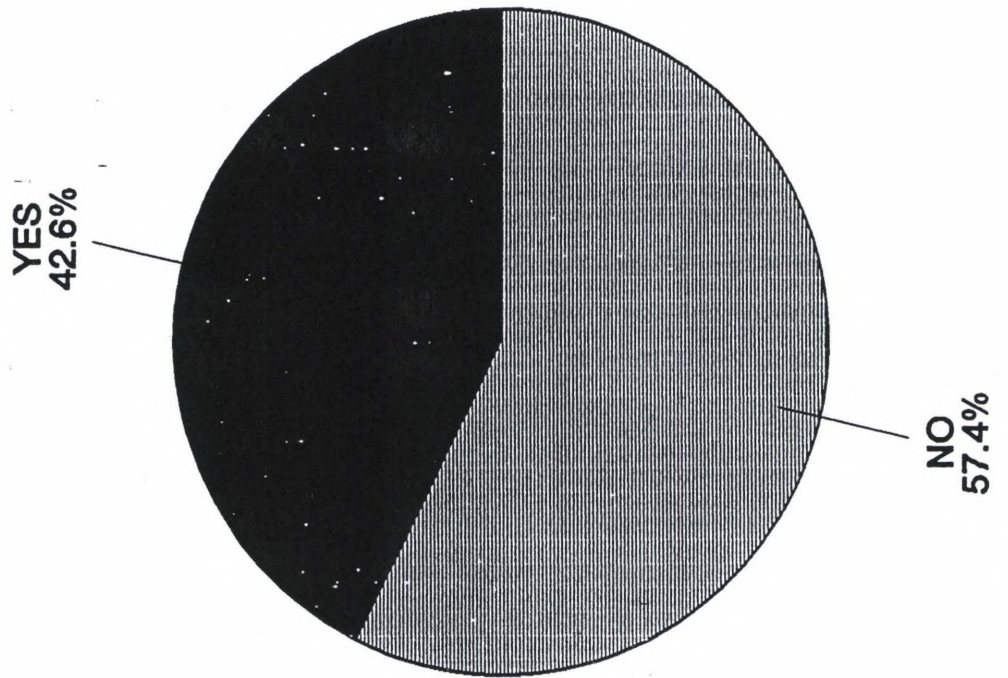
COMFORTABLE PRESENTING ART



FREQUENCY OF ART ACTIVITIES

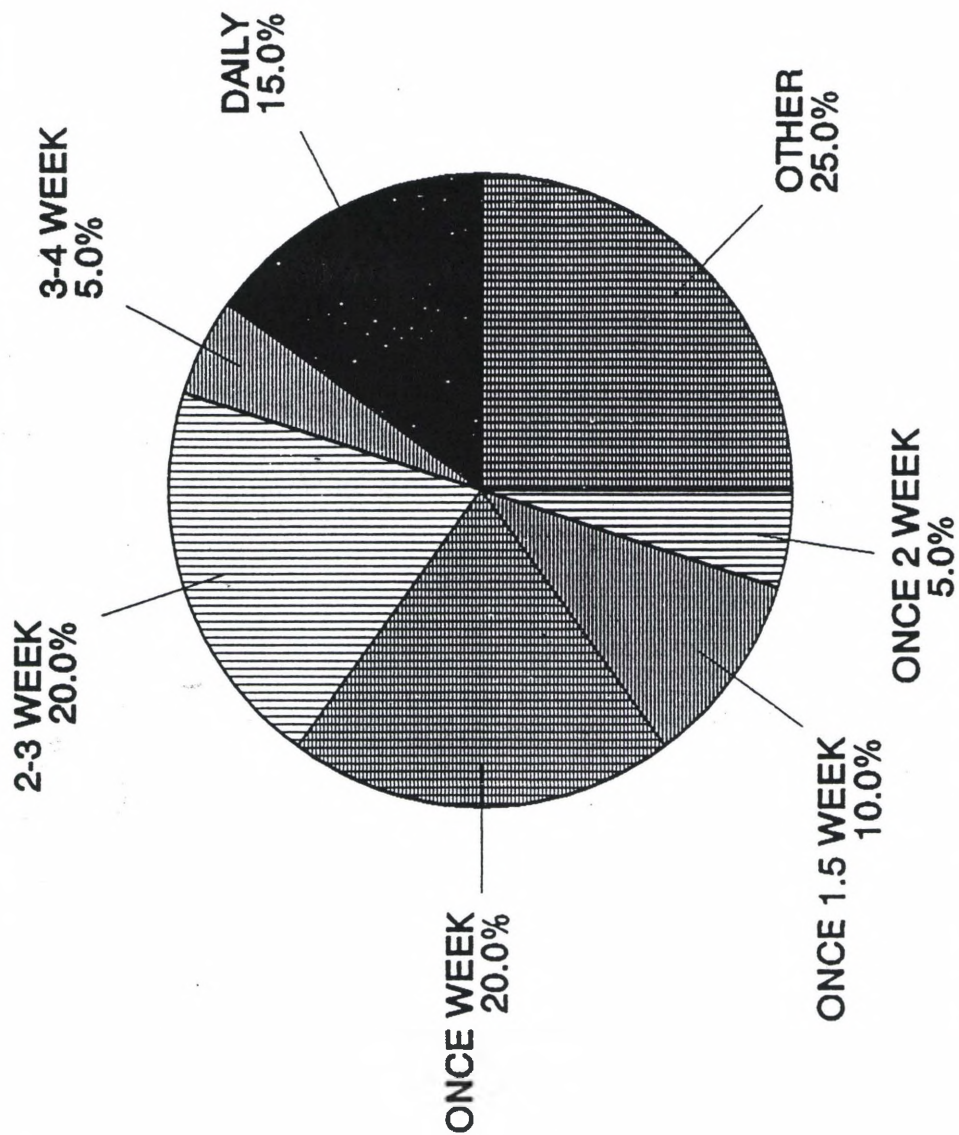


USE DITTO

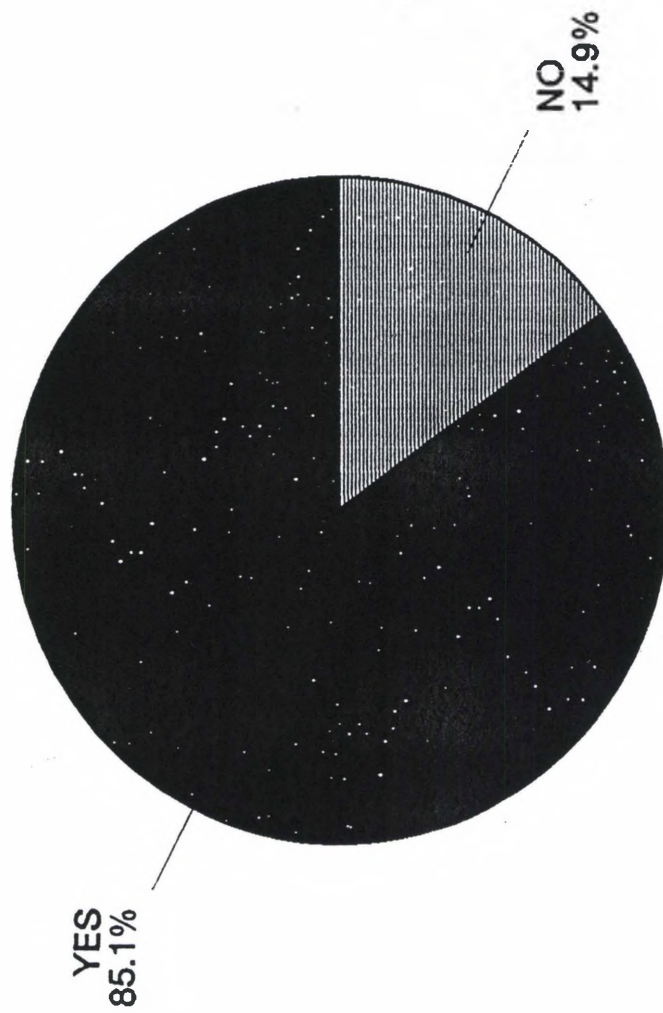


HOW OFTEN DITTOS USED

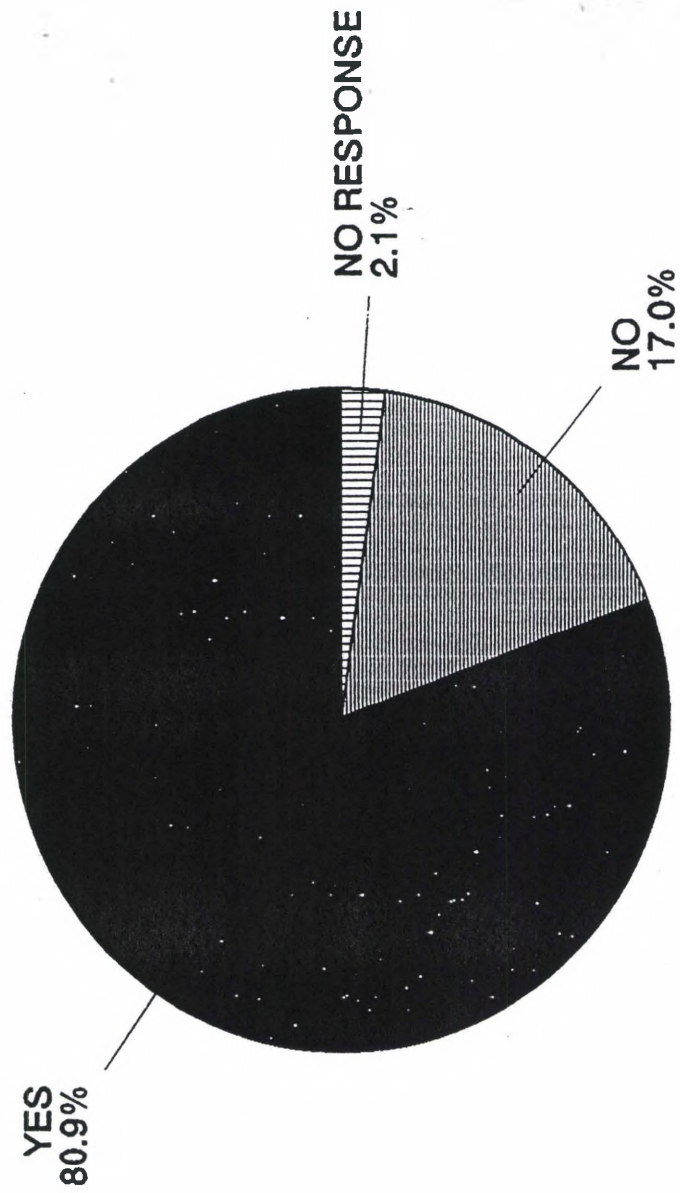
(IF USED AT ALL)



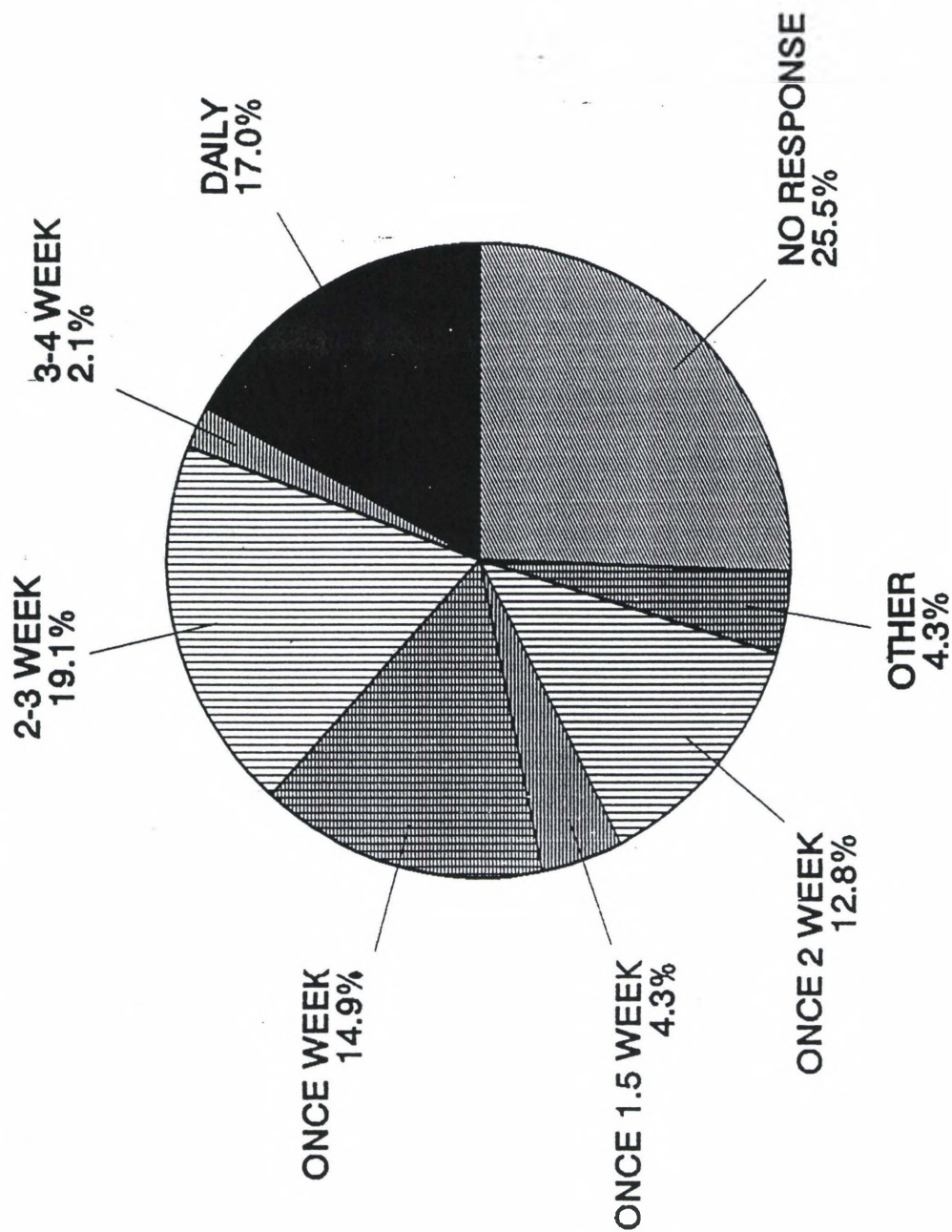
HAND BOOK AVAILABLE



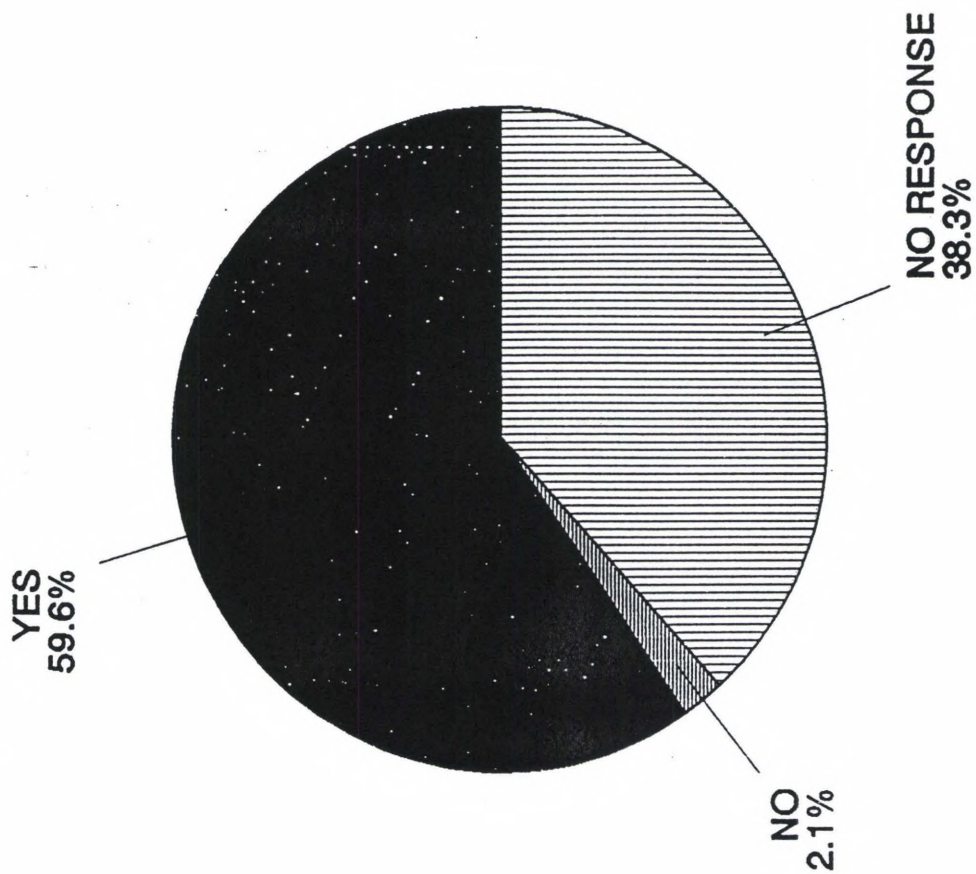
HAND BOOK USED



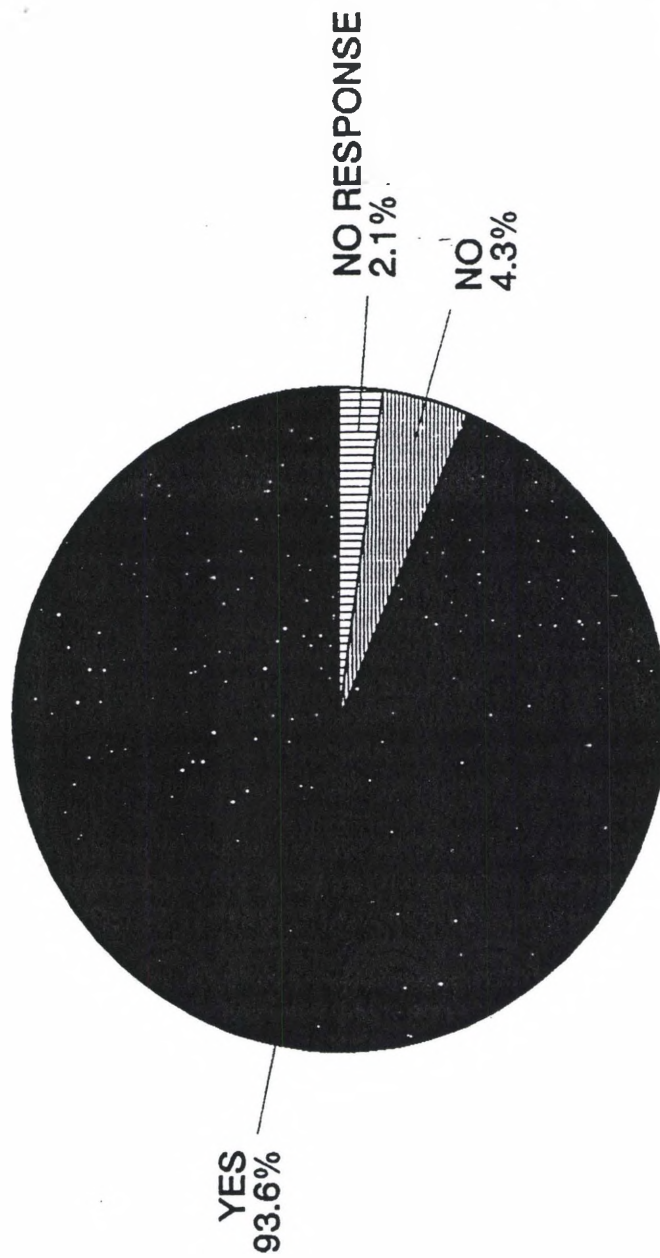
HOW OFTEN HAND BOOK USED



WOULD USE IF AVAILABLE



STUDENTS HAVE OWN TIME FOR ART ACTIVITY



APPENDIX TWO

A SUMMARY OF PIAGET'S THEORY OF COGNITIVE DEVELOPMENT

Period:	Characteristics:
Sensori-motor (0-2 years)	
Stage 1 (0-1 month)	Reflex activity only. No differentiation.
Stage 2 (1-4 months)	Hand-mouth coordination Differentiation via sucking reflex
Stage 3 (4-8 months)	Hand-eye coordination Repeats unusual events
Stage 4 (8-12 months)	Coordination of two schemata; Object permanence attained
Stage 5 (12-18 months)	New means through experimentation-follows sequential displacements
Stage 6 (18-24 months)	Internal representation New means through mental combinations

Major Change of the Period:

Development proceeds from reflex activity to representation and sensori-motor solutions to problems.

Preoperational (2-7 years)	Problems solved through representation -language development (2-4 years) Thought and language both egocentric; Cannot solve conservation problems
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Major Change of the Period:

Development proceeds from sensori-motor representation to prelogical thought and solutions to problems.

Period:	Characteristics:
Concrete Operational (7-11 years)	Reversability attained; Can solve Conservation problems - logical operations developed and applied to concrete problems; Cannot solve complex verbal problems.

Major Change of the Period:

Development proceeds from pre-logical thought to logical solutions to concrete problems.

Formal Operational (11-15 years)	Logically solves all types of problems-thinks scientifically; solves complex verbal problems; cognitive structures mature.
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Major Change of the Period:

Development proceeds from logical solutions to concrete problems to logical solutions to all classes of problems.

from:

Wadsworth, Barry J. Piaget's Theory of Cognitive Development. New York: David McKay Company, Inc., 1971. 114-115.

APPENDIX THREE

VIKTOR LOWENFELD'S STAGES OF ARTISTIC DEVELOPMENT

The Scribbling Stage: Two-Four Years

Disordered Scribbling

Drawing Characteristics:

1. Motor activity utilizing large muscles with movement from shoulder.
2. Kinesthetic pleasure.
3. Grasps tool with whole hand.
4. Swing of arm makes line.
5. Looks away while scribbling.

Space Representation:

1. Utilizes drawing surface.
2. Sometimes scribbles beyond paper.
3. Ignores previous marks placed on a page.

Human Figure Representation:

No attempts made

Controlled Scribbling

Drawing Characteristics:

1. Smaller marks.
2. Repeated motions.
3. Watches scribbles while drawing.
4. Uses wrist motion.
5. Can copy a circle.

Space Representation:

1. Stays within drawing area.
2. Draws around previous marks on the page.
3. May concentrate on certain parts of drawings.

Human Figure Representation:

Circles, lines, loops and swirls made, which are prefigural.

Named Scribbling

Drawing Characteristics:

1. Relates marks to things known.
2. Greater variety of line.
3. Holds tool between fingers.

4. Identification of subject may change in the process of drawing.

5. Longer attention span.

Space Representation:

1. Scribbles places purposely.

2. Previous marks on the page are utilized.

3. Empty space may take on meaning.

Human Figure Representation:

A scribble may be pointed out by the child as being a person.

Action may be names, such as running, jumping, swinging.

The Preschematic Stage, Four-Seven Years:

Drawing Characteristics:

1. Shapes for things are geometric and lose their meaning when removed from the whole.

2. Placement and size of objects are determined subjectively.

3. Objects drawn are not related to one another.

4. Art becomes communication with the self.

5. Known objects seem to be catalogued or listed pictorially.

6. Can copy a square at four, a triangle at five.

Space Representation:

1. Objects seem to float around page.

2. Paper sometimes turned or rotated while drawing.

3. Size of objects not in proportion to one another.

4. Space seems to surround child.

Human Figure Representation:

1. Head-feet symbol grows out of scribble.

2. Flexible symbol, constantly changing.

3. People are looking at viewer, usually smiling.

4. Gradual inclusion of arms (often from head), body, fingers, toes.

5. Distortion and omission of parts is to be expected.

6. Clothes, hair and other details expected by the end of this stage.

The Schematic Stage, Seven-Nine Years:

Drawing Characteristics:

1. Development of a form concept which is repeated again and again.

2. Schema is altered only when special meaning is conveyed.
3. Drawing shows concept, not percept.
4. Bold, direct, flat representation.
5. Drawings reflect a child's active knowledge of the environment.

Space Representation:

1. Establishment of a base line on which objects are placed and often a sky line, with the space between representing the air.
2. Two dimensional organization of objects.
3. No or little overlapping.
4. Subjective space representation common:
 - a. simultaneous representation of plan and elevation.
 - b. X-ray drawings
 - c. fusion of time and space.
5. Multi-base lines.
6. Environment symbolized.

Human Figure Representation:

1. Repeated schema for person
2. Body usually made up of geometric shapes.
3. Arms and legs show volume and are usually correctly placed.
4. Exaggeration, omission, or change of schema shows effect of experience.
5. Proportions depend on emotional values.

The Gang Age, Nine-Twelve Years:

Drawing Characteristics:

1. Greater awareness of details.
2. Self conscious of own drawings.
3. Greater awareness of physical environment.
4. Events are characterized rather than drawn naturalistically.
5. No understanding of shade and shadow.

Space Representation:

1. Disappearance of base line and emergence of the plane.
2. Overlapping of objects
3. Beginning of interrelationships between objects.
4. Sky now comes down to horizon.
5. Attempts at showing depth through size of objects.

Human Figure Representation:

1. Rigid schema no longer prevails.
2. Greater awareness of clothing details.

3. Less exaggeration, distortion, and omission of body parts to show emphasis.
4. Body parts retain their meaning when separated.
5. Greater stiffness of figures.

The Pseudo-Naturalistic Stage, Twelve-Fourteen Years:

Drawing Characteristics:

1. Critically aware of own shortcomings in art.
2. Drawings can become shorthand notations.
3. End of spontaneous art activity.
4. Details such as wrinkles and folds become important for some.
5. Projection of non-literal, personal meaning into objects and events.

Space Representation:

1. Greater awareness of environment, but only important elements drawn in detail.
2. For visually minded, an awareness of depth; child draws as a spectator; attempt at perspective.
3. For haptically minded, space determined subjectively; child draws as a participant.
4. Action goes on within picture plane.

Human Figure Representation:

1. Closer to correct proportions
2. Greater awareness of joints and body actions.
3. Facial expressions vary for meaning.
4. Cartooning popular.
5. Person can be represented by less than total figure.
6. Sexual characteristics over-emphasized.

Adolescent Art, Fourteen-Seventeen Years:

Drawing Characteristics:

1. Drawings tend to resemble 12 year level, without further instruction.
2. Conscious development of artistic skills.
3. Haptic drawings show subjective interpretation.
4. Visually minded students may get pleasure from visual details, light and shade.
5. Extended attention span.
6. Mastery of any material.
7. Control of purposeful expression.

Space Representation:

1. Perspective can be learned and utilized by visually minded: awareness of atmosphere.

2. Attention to non-naturalistic representation for haptically minded; portrayal of mood, shifting of space or distortion for purposeful emphasis.

Human Figure Representation:

1. Naturalistic attempts by some, awareness of proportions, action, and visible details.
2. Exaggeration of detail for emphasis by some.
3. Imaginative use of figure for satire.

Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth, 8th ed. (New York: MacMillan Publishing Company, 1987), 472-479.

APPENDIX FOUR

RHODA KELLOGG'S DEVELOPMENTAL STAGES OF CHILDREN'S ART

The Manipulative Stage:

Two to Three Years

Characteristics:

Drawings consist of large scribbling movements of the hand, arm, and body. Kellogg notes 17 basic scribble designs.

Two to Four Years

Characteristics:

Shapes begin to form in the drawings.

Three to Four Years

Characteristics:

Outlines of shapes appear.

The Symbolic Stage:

Three to Five Years

Characteristics:

Combinations of shapes and forms appear creating a design that has meaning. Child may begin to tell stories about the drawing.

The Pictorial Stage:

Four to Six Years

Characteristics:

Draws from personal experiences, first attempts to reproduce objects in the environment.

Five to Seven Years

Characteristics:

Begins to draw things that have collective meanings or stories. Adults are better able to relate to the child's drawings at this time.

Rhoda Kellogg, The Psychology of Children's Art, San Diego, CA: CRM-Random House Publication, 1967, 19-21, 27-29, 35-37, 43-45, 53-55, 65-67, 75-77, 85-87.